

Marino, a tragedy, part 2— More fragments and dramatis personae

[*Marino, uma tragédia, parte 2 – Mais fragmentos e dramatis personae*]

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for Filipa de Freitas, who edited three giants & one mariner

Keywords

Fernando Pessoa, Marino, Verse drama, Tragedies, Types of paper, Critical edition.

Abstract

There seems to be a continuum between Fernando Pessoa's metadrama of heteronyms and his strict-sense plays, but this is more hypothesis than theory, because Pessoa's dramas— notwithstanding the editions of *Teatro Estático* (2017) and *Fausto* (2018)—are still largely unknown. Written between 1903–1908, the tragedy of *Marino* is the earliest of Pessoa's English plays. Half of the corpus—comprising datable fragments and lists—appeared in *Pessoa Plural* 18 as “Part 1.” The remaining corpus is transcribed here, from 48 documents (45 of them entirely unpublished) with the passages that could not yet be dated with precision. The edition is organized according to types of papers and plot. The dossier is preceded by an introduction discussing paper typology, plot, dramatis personae, and open questions. An Annex includes short or unattributed fragments, as well as newfound witnesses and an Errata of fragments edited in Part 1.

Palavras-chave

Fernando Pessoa, Marino, Teatro em verso, Tragédias, Tipos de papel, Edição crítica.

Resumo

Parece haver um *continuum* entre o metadrama heteronímico de Fernando Pessoa e as suas peças teatrais em sentido estrito, mas isso é mais hipótese do que teoria, porque os dramas de Pessoa – apesar das edições do *Teatro Estático* (2017) e do *Fausto* (2018) – ainda são em grande parte desconhecidos. Escrita entre 1903–1908, a tragédia de *Marino* é a primeira das peças inglesas de Pessoa. Metade do *corpus* – compreendendo fragmentos e listas datáveis – apareceu na *Pessoa Plural* 18 como “Parte 1”. O *corpus* restante é transcrito aqui, a partir de 48 documentos (45 deles inteiramente inéditos) com as passagens que ainda não puderam ser datadas com precisão. A edição organiza-se segundo os tipos de papéis e o enredo. O dossiê é precedido por uma introdução que discute tipologia de papéis, enredo, dramatis personae e questões em aberto. Um Anexo inclui fragmentos curtos ou sem atribuição, bem como testemunhos recém-encontrados e Errata de fragmentos editados na Parte 1.

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I. INTRODUCTION

Background & Justification

Fernando Pessoa (1888–1935) is widely known as the poet of *Mensagem*, as the novelist behind the fictional writer(s) of the *Livro do Desassossego*, and as the godlike puppeteer above and within the trinity of heteronyms Alberto Caeiro, Álvaro de Campos, and Ricardo Reis. Yet Pessoa was—perhaps first and foremost—a dramatist; not a dramatist *besides* his major accomplishments, for even those are inseparable from what Pessoa himself called his essentially dramatic nature.¹

What does *Mensagem*, a paradigm of lyrical poetry, have to do with drama? In fact, at the very origin of *Mensagem* lies a project as much epic as dramatic, frequently invoking historical characters such as the Braganças, Marquês de Pombal, and Buiça. Titled *Portugal*, the first incarnation of *Mensagem* comprises about one hundred loose documents written as of 1910 (BARBOSA *et al.*, 2020: 82). Even in its fragmentary state, *Portugal* displays the influence of two masters, one epic and one dramatic; its imitation of Camões is confessed (*idem*: 114) yet acerbic, with the acerbity coming from the impact Guerra Junqueiro's *Pátria* had on the young Pessoa (*idem*: 80).² Junqueiro's mordant 1896 play had itself dialogued with Camões, and portrayed verse-soliloquies of Portuguese kings—just as Pessoa's 1934 *Mensagem* would feature persona poems in the voice of legendary figures of Portugal.

The two other aforementioned hallmarks of Pessoa are also dramatic. Bernardo Soares, the second fictional author of *Livro do Desassossego*,³ plus Pessoa himself and his three heteronyms form a complex metadrama in which the characters are liberated from a play, speaking in extended, analytical monologues. This explanation of *playless* characters comes from Pessoa, as well as the terminological distinction between *heteronymous* vs. *orthonymous* to designate writings *outside* or *inside* the poet's personality.⁴ Pessoa's heteronyms, semi-heteronym,⁵ and orthonym establish aesthetic, political, and philosophical debates,

¹ “Desde que o crítico fixe, porém, que sou essencialmente poeta dramático, tem a chave da minha personalidade” (PESSOA, 1999: 255)—from a letter to Gaspar Simões, dated Dec. 11, 1931.

² “Guerra Junqueiro, the greatest of all Portuguese Poets (he drove Camoens from the first place when he published *Patria* in 1896” (PESSOA, 2009a: 402)— from a drafted letter to an English publisher, with the conjectural date of 1916.

³ The complete critical edition was translated to English as *The Book of Disquiet* (PESSOA, 2017b).

⁴ “Let's suppose that a supreme depersonalizer like Shakespeare, instead of creating the character Hamlet as part of a play, created him simply as a character with no play. He would have written a drama, so to speak, for a single character, an extended, analytical monologue” (PESSOA, 2020a, tr. Jull Costa & Ferrari; for the original, see PESSOA, 2013: 17).

⁵ Pessoa complicates the heteronym/orthonym dichotomy by using “semi-heteronymo” to describe Soares, whose personality is not completely independent from his creator's (PESSOA, 2013: 560).

agreeing and disagreeing with each other, but outside of a play—their stage being the real world.⁶

There seems to be a continuum between the heteronymic metadrama and Pessoa's strict-sense plays, but this is more hypothesis than literary theory, because, notwithstanding the vast scholarship on Pessoa, his theater (i.e., the collection of his dramatic works) has only recently gained its first critical editions: the volumes of *Teatro Estático* and *Fausto* (PESSOA, 2017a & 2018), the digital databases of *Fausto* and *Trilogia dos Gigantes* (CET, 2018 & 2021), and the articles presenting "O Amor" (FREITAS, 2017) and the datable fragments of *Marino* (PITTELLA, 2020).⁷ Many more plays and dramatic poems remain unpublished (*idem*: 594–595). Considering that these critical editions are still few and recent, we simply do not know Pessoa's theater well enough—certainly not well enough to explore crucial intertextual ramifications and fully theorize the drama-metadrama continuum.

In spite of that, there are notable efforts to critically read Pessoa's theater. For example, Penteado has recovered intertextual relationships between Pessoa and some of his contemporary playwrights, such as Victoriano Braga (PENTEADO, 2015: 98–113) and António Patrício (2021).⁸ This line of inquiry sheds light not only on Pessoa's oeuvre but also on the modernist theater in Portugal by recovering a network of innovative dramatists overshadowed by Pessoa's importance. Penteado has also written on theoretical landmarks of Pessoaan studies that have either combatively ignored or taken at face value the poet's assertion that there was a *dramatic key* to his body of work (PENTEADO, 2017 & 2018a).

Furthermore, the first critical edition of a Pessoaan drama—that of *Teatro Estático*—has already revived academic interest in Pessoa's theater, instigating, for example: intertextual studies with Maeterlinck (BRANTSCHEN BERCLAZ, 2018), Yeats (SILVA, 2018), Strindberg (PENTEADO, 2018b), and Russian modernists (BARBOSA, 2018); new readings of individual plays, such as "Salomé" (BRAGA, 2017), and "O Marinheiro" (ABBATI, 2019; GALÁN, 2019; PENTEADO, 2020); and a renewed interest in stage adaptations of Pessoa's work (BARBOSA, 2019; PIZARRO & FREITAS, 2021).

If our understanding of *Mensagem*, heteronymism, etc. (the feats Pessoa is famous for) deepens when studied in relation to Pessoa's theater, we need to study that theater; but in order to study it, we need to read it; and to read it, we need to edit it. Which brings us to the tragedy of *Marino*, written by a very young poet.

⁶ The blurring of exterior and interior spaces is part of Pessoa's metadrama, which "interiorizes the exterior and exteriorizes the interior"—as notes MIRANDA (2017: 150), who makes use of the concept of *performance* to approach Pessoa's heteronymism anew as a theatrical phenomenon.

⁷ We could add the edition of Pessoa's partial translations of Shakespearean plays (FILIPE, 2018 & 2019), supported by Castro's work on Pessoa's relationship with Shakespeare (CASTRO, 2010 & 2016).

⁸ See Penteado's essay on Pessoa and Patrício also in this issue of *Pessoa Plural*.

Dates & Types of Paper

Of all his dramatic projects, both published and unpublished, in English and in Portuguese, the tragedy of *Marino* is one of the earliest—if not the very first—written by Pessoa and preserved at the National Library of Portugal.⁹ The unequivocal determination of dates is somewhat unattainable in a body of work so fragmentary and still vastly unpublished as is Pessoa's; however, the datable fragments of *Marino* (PITTELLA, 2020) reveal a drama likely developed between 1903 and 1908, with its earliest passages written when the poet was only 14 or 15 years old.

Comprising about half of the corpus, the edited fragments that could be dated are referred to here as "Part 1." Part 2 includes 48 fragments (45 of them entirely unpublished), with the passages that could *not yet* be dated with greater precision than the interval 1903–1908. I write "not yet," because critical editions lay the foundation for other critical editions: if the period of *Marino's* composition is one of the least edited of Pessoa's career (*idem*: 597), the more we edit documents from Pessoa's archive, the easier it is to date, by comparison, other papers.¹⁰

If half of *Marino's* papers cannot yet be dated, how to order their edition? This dossier presents the Part-2 documents organized by types of papers, while ordering the categories of papers themselves (and the documents in each category) according to the plot of the tragedy (see the next section for notes on the plot).

In order to create a typology of papers, I considered attributes such as:

a) texture, if it is that of a *wove* paper, with a smooth unlined surface (Fig. 1, top), or *laid*, with a ribbed appearance due to the use of a wire sieve (Fig. 1, bottom);

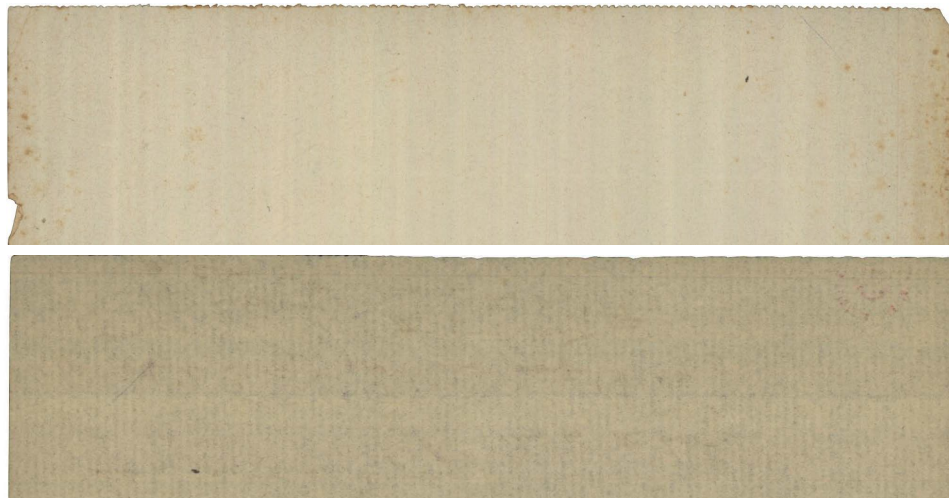


Fig. 1. Samples of wove (top) & laid paper (bottom); BNP/E3, 11¹⁰ MA-19^v & 48^v, details.

⁹ Biblioteca Nacional de Portugal, where Pessoa's archive, deemed national treasure, is kept as Estate no. 3—hence the abbreviation BNP/E3 in the call number of each document cited.

¹⁰ For example, three decades after Colombini dreamt of a chronological edition of Pessoa's *Fausto* (PESSOA, 1986: 12), the foundational work on paper analysis done by editors such as Prista (PESSOA, 2000) and Pizarro (PESSOA, 2010) made it a viable editorial option (see PESSOA, 2018: 386–387).

b) types of ruling, i.e., if the paper is printed with a grid (graph paper), or if it is ruled; and, if ruled, how wide are the rows and the head above the first line—in other words, how many rows would equal the head space, which could be small (Fig. 2, right), large (Fig. 2, center), or very large (Fig. 2, left).

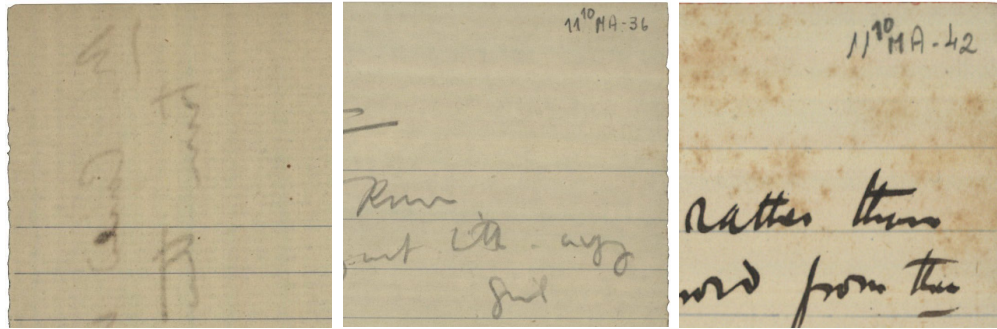


Fig. 2. Types of ruled paper, with varying head sizes; BNP/E3, 11¹⁰ MA-56^v, 36^r, & 42^r, details.

c) the paper color, which has as much to do with the material as with how that material ages, generating, for example, yellowed or orangey tones (Fig. 3, top), and different shades of brown (Fig. 3, middle & bottom).

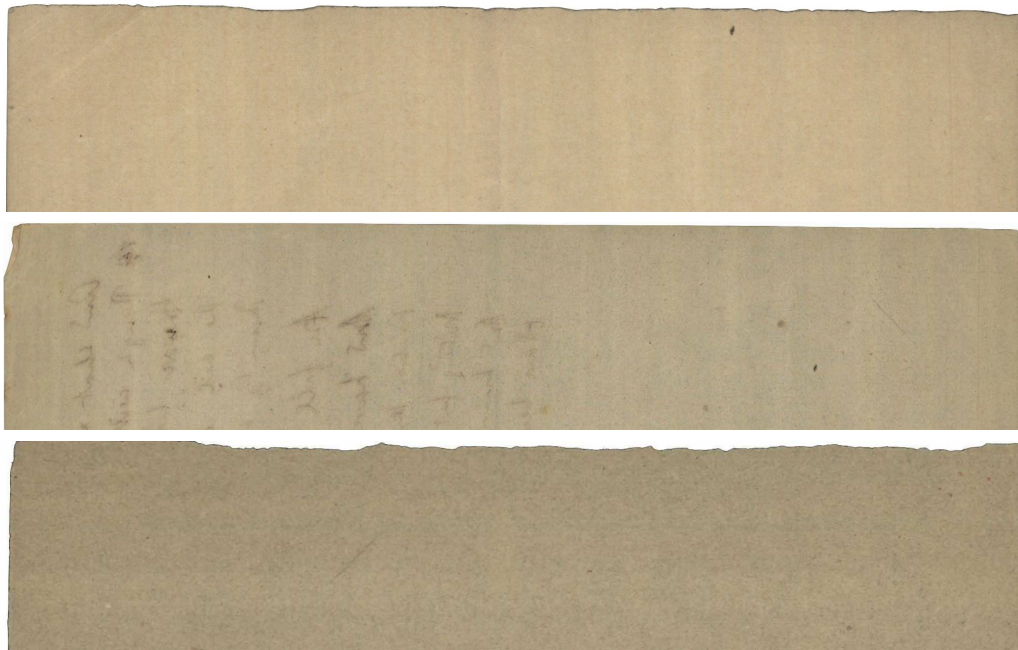


Fig. 3. Different paper colors due to materials & aging; BNP/E3, 11¹⁰ MA-8^v, 18^v, & 47^v, details.

d) other characteristics such as dimensions, creases, perforated edges (Fig. 1, top), pink-colored edges (Fig. 2, right), and the presence of mold stains (Fig. 2, right);

e) besides the qualities of the paper itself, one may consider the types of writing utensils used (pen, pencil), the varied colors of ink/wax, as well as the sometimes careful and oftentimes rushed calligraphies—to facilitate the grouping of documents that may have been written more or less at the same time.

This dossier also contains an Annex, with: very short fragments; a loose list of personae; newfound witnesses of fragments edited in Part 1; and two texts left unattributed but probably destined to the project *Vincenzo*, which seems to have been absorbed by *Marino* (PITTELLA, 2020: 596–597). There is also an Errata of Part 1, in large part due to transcription lessons learned while editing Part 2.

Plot, Personae, & Questions

When editing Part 1 of *Marino*, I avoided making any assertions regarding its plot, besides presenting an outline of the play's 5 acts as written by Pessoa *circa* 1906:

- I. Up to flight of wife
- II. Up to death of daughter
- III. Up to esloin from home
- IV. Up to delirium of Marino
- V. *Conversation with Vincenzo. Learns daughter not¹¹ pure, very ill spoken of. *The great delirium*. End.

(BNP/E3, 11¹⁰ MA-10^r, cf. PITTELLA, 2020: 631)

From that brief outline, one learns that Marino's fate is a story of progressive losses, which is also evident from the fragments edited in Part 1. But the outline becomes far richer—and more complex—in Part 2, which includes a minute plan of Act I, and a few crucial passages in which Marino summarizes his ill fortune.

Like the biblical Job, Marino loses his wealth, progeny, and health. Unlike Job, who is eventually blessed, Marino tragically dies—though there are variants on the cause of death. A fragment of Part 1 tells that, after being struck by leprosy, Marino himself requests a murderer to “kill him when he sleeps, since he finds that he fears not death, but its approach”—and the murderer obliges (BNP/E3, 13-1^v, cf. PITTELLA, 2020: 608). Another fragment in Part 1 suggests that Marino would have met his end at sea (rather etymologically, as Marino means “of the sea”), after climbing and falling off a cliff whilst cursing God (77-12^r, cf. *idem*: 615). But passages in Part 2 point to an even more terrible end in a torture chamber: after losing home/wife/child, having been “Driven from everywhere | Persecuted and stoned—barked at by dogs” (11¹⁰ MA-13^r), Marino is accused of witchcraft, brought before a thin-skinned King whom he offends, and sent to be tortured, “Till he know death ten thousand thousand times” [*sic*] (11¹⁰ MA-14^r).

One may also contrast the wives of Job and Marino: while Job's advises her husband to curse God so he may finally die—advice which Job refuses—Marino's wife leaves him for a lover at the onset of the play, and Marino does not need anyone's advice to curse God. One passage also indicates that Marino had lost, not one, but two wives—one to death, another to adultery (11¹⁰ MA-6^r).

¹¹ Part 1 had a typo here (“note” instead of “not”). See the Errata section at the end of this article.

The writing of *Marino*, like that of *Fausto* (PESSOA, 2018), seems to have been much more spiraled than linear, with Pessoa rewriting the same scenes several times, resulting in alternative but reverberating versions of parts of the drama.¹² This reverberation is marked in crucial events, from which the plot emerges:

1. First, there's the betrayal: Marino's wife leaves him for a lover, right when Marino is buying a very expensive gift to demonstrate his love for her.¹³
2. After losing wife/daughter/wealth and becoming a wanderer, Marino returns to what was once home to find everything sold save for his daughter's shawl (also described as a mantle or muffler); always holding the shawl close when reciting his misfortunes, Marino ends up accused of being a sorcerer, the shawl perceived as a charm and compelling evidence of witchcraft.¹⁴
3. From an encounter with a beggar—to whom Marino also must look like a beggar—the title character finds out that his daughter may not have been as “pure” as he believed; there is a tragicomic scene in which Marino tries to break a stick to make an analogy, but is too weak to do so.¹⁵
4. After losing everything (ultimately, even the shawl), Marino is brought before a King: some passages display Marino as an unintentional fool that angers the monarch, others as the unwitting victim of a witch trial; in one vivid scene, Marino drops sand upon his head to make a rhetorical point.¹⁶
5. Lastly, there is a mad/furious speech of Marino (“*The great delirium*” in the aforementioned outline), in which the protagonist curses God.¹⁷

Besides those plot points, there is an abundance of philosophical dialogues; though all of them are more or less fragmentary, they manifest the recurrent presence of Vincenzo and Rodrigo, and in some cases surpass 50 verse lines, such as in the debates with the Pessimist and with the character referred to as “E.”

Some identities are rather unclear, raising questions that future studies may or may not settle. For example, the Pessimist and Rodrigo may be one and the same (11¹⁰ MA-16 to 18). In Part 1, Leonora seems to be Marino's wife (11¹⁰ MA-21^r); but in Part 2, she goes to the King to request justice, stating that her husband has been bewitched—and Marino ends up being the one accused of doing the bewitching (it would be outlandish, but perfectly Pessoaan, if Marino turned out to be both

¹² In comparison with *Fausto*, which displays a rhizomatic nature of irreconcilable projects, *Marino's* plot seems more stable (a much more linear plot, even if the writing seems spiraled).

¹³ For the call numbers of scenes featuring Marino's wife, see Table A.

¹⁴ Shawl in Part 1: BNP/E3, 11¹⁰ MA-10. In Part 2: BNP/E3, 11¹⁰ MA-9^v, 13^r, 15^r, 47^r, & 144H-3.

¹⁵ Stick in Part 2: BNP/E3, 11¹⁰ MA-23^v & 25^r. For all scenes with the Beggar, see Table A.

¹⁶ Sand in Part 2: BNP/E3, 11¹⁰ MA-12^v & 13^v. For all scenes with the King, see Table A.

¹⁷ Mad speech in Part 1: BNP/E3, 11¹⁰ MA-32^r, 38^r, 41^r, & 77-12^r. In Part 2: BNP/E3, 11¹⁰ MA-40^r.

perpetrator and victim). Or would Vincenzo be the bewitched husband, having become an outcast after a contagious philosophical conversation with Marino?¹⁸

Table A displays a concordance of dramatis personae in Parts 1 and 2, with call numbers for all documents featuring the respective personae.¹⁹

PERSONAE	PART 1	PART 2
Antonio	13-1 ^v	*144H-5 ^r
Beggar (B)		11 ¹⁰ MA-2, 22 ^r , 25 ^r , 36, 45; 144H-4 ^r
Bishop		11 ¹⁰ MA-45 ^v , 46 ^r
Captain		11 ¹⁰ MA-46 ^r
Churlish Old Man	11 ¹⁰ MA-31 ^r	
Comadres		144H-4 ^r ,
Courtiers / Servant		11 ¹⁰ MA-5 ^r , 47 ^r ; 144H-5 ^r
D.	11 ¹⁰ MA-59 ^v	
E.		11 ¹⁰ MA-53-55
King (K)		11 ¹⁰ MA-3, 5 ^r , 14, 45; 144H-5 ^r
Leonora / Marino's wife	11 ¹⁰ MA-21 ^r	11 ¹⁰ MA-3, 30 ^v , 45 ^r , *46 ^v , 49
Lover of Marino's wife		11 ¹⁰ MA-49, 30
Marino (Mar, M ^o , M)	<i>All but</i> 11 ¹⁰ MA-27 ^r	<i>All but</i> 11 ¹⁰ MA-3, 30
Merchant(s)	11 ¹⁰ MA-52	11 ¹⁰ MA-40a ^r , 48, 49 ^v
Pessimist (P ^t)		11 ¹⁰ MA-16-18, 35, 49 ^r , 40a ^r
Rodrigo (R)	11 ¹⁰ MA-*21 ^r , 24 ^r , 27 ^r	11 ¹⁰ MA-17 ^v , 18 ^r , 19, 26, 30
Vincenzo (Vin, V)	11 ¹⁰ MA-10 ^r , *33 ^r , 50, 59; 49B ¹ -78; 77-9 ^r	11 ¹⁰ MA-28, 37, *7
Will.		11 ¹⁰ MA-47 ^v
Woman	77-18 ^r	

Table A: Dramatis personae of *Marino*

Other questions remain, concerning the intertextualities and readings that certainly inspired Pessoa, who singled out Byron as his primary influence in 1904–1905 (XAVIER *et al.*, 2018: 96). Byron authored (in 1821) a tragedy titled after the historical *Marino Faliero*, Doge of Venice, which was retold by many, including Swinburne in 1885—the same year Walter Pater published his novel *Marius the Epicurean*. Pessoa was more than familiar with the three authors, and those mere titles would justify a comparative reading.²⁰

¹⁸ The Part-1 fragments titled “Vincenzo,” as well as some annexes in Part 2, present an unusually rhymed verse that contrasts with *Marino*’s blank lines. They suggest that Vincenzo may have been an offshoot-project of *Marino*—perhaps intended as a long dramatic poem in which Vincenzo, once a character in someone else’s tragedy, now gives his own testimonial of the events.

¹⁹ There are other characters, who don’t speak but are referred to: Beatrice (11¹⁰ MA-3), a woman who has the shawl (11¹⁰ MA-9^v), Terentius (11¹⁰ MA-42^r, 43^r, 144S-13^v), a Murderer (13-1^v, 11¹⁰ MA-31^r), a dear female friend (13-1^v), and Marino’s own daughter (who is always already gone).

²⁰ The earliest title of Pessoa’s *Marino* was “Marino, the Epicure” (PITTELLA, 2020: 597), closely resembling Pater’s title—an echo noted by Uribe (2015: 190) in his essay on Pessoa and Pater.

Perhaps even more intriguing are the questions raised by Pessoa's stage directions and meta-notes concerning those directions. In one case, the poet offers an offhand explanation to his theatrical rubrics: "These frequent *annotations of action are to enable the reader to realize full *vividly the scene" (appendix to 11¹⁰ MA-13). How are we to interpret the stage directions, then: as instruction to potential actors, or as notes to a reader who must visualize a play never intended to be staged?

And there is, of course, the auguries of heteronymism, when Marino, going mad, starts referring to himself in the third person—thus exhibiting an early case of the self-alterity Pessoa would be famous for after the birth of his heteronyms. Pessoa himself anticipates the reaction of his readers, exposing our surprise through the mirror of another character: "How's this? He speaks of himself as of another: he says 'he', 'Marino' of himself" (11¹⁰ MA-12^v).

Transcription

I follow the general conventions of transcription as in the edition of Part 1 (PITTELLA, 2020: 600–601). There are few differences, such as the lack of sections dedicated to Dates & Attribution in the apparatus; this is because the Part-2 documents cannot be dated with more precision than the interval 1903–1908. Having no precise dates also means having no solid attribution arguments (to a Pessoaan fictional author). In the transcription of documents, the following symbols are used:

- unfinished stanza / blank space left by the author
- * conjectural reading by the editor
- † illegible word
- // word/passage doubted by the author
- <> enclosed words were crossed out
- <> \ substitution by overwriting: <phrase replaced>/replacement\
- [↑] interlinear addition above
- [↓] interlinear addition below
- [→] addition to the right
- [←] addition to the left
- []↔[] transposition
- [] expansion of abbreviations and punctuation added by the editor appear within brackets in the apparatus; any editorial notes in the apparatus are given in italics.

Notes indicating scenes, *dramatis personae*, and stage directions are italicized (sometimes with added dashes between juxtaposed indications) for the sake of uniformity. Scene titles are left-aligned for consistency. In order to facilitate the indication of notes, I count the standalone stage directions as single verse lines, even when they exceed one typographic line.

I thank Jerónimo Pizarro and Nicolás Barbosa for reviewing multiple transcriptions of documents that, at first, seemed indecipherable.

II. MORE UNPUBLISHED FRAGMENTS OF MARINO (1903–1908)

1. Laid double-creased dun paper

[11¹⁰ MA-49^r]*Marino (A tragedy).*¹

Act I

Scene 1. Marino & Pessimist discuss

Scene 2. Monologue by Marino, that when more he thinks on his happiness the greater he finds it the more he is thankful for it.

Scene 3. His wife entering, Marino in a moment of expansion² praises her, communicates to her how thankful he is that he has her, how he loves her. She, wondering asks why he says that, does³ he suspect anything? He says—No, No.⁴ It is the fulness of his happiness that seeks words. Looking upon her, he feels how he loves her,⁵ how thankful he is for her love. How he is happy. He thanks God. “My heart burns... Let me go... I have a thought.”⁶ He has a thought (he says) Let him go. (It is the thought of making her presents.)⁷

Scene 4. Lover & Wife (M’s)—irony of contrast, after what Marino has just said—She says she has some remorse after what M has just said. He pleads against her, speaks of love. Says sweet-speaking. (Lover ridicules Marino?)⁸ Depreciates quiet joy. Speaks of youth & □

[49^v]

She, reassured, so kisses him.⁹ He asks her if, after all, all things are ready, for their flight; he asks her to make it be *soon,¹⁰ that very day; at five o’clock. She consents. She will have all things ready.¹¹ Let him go to a door of the house,¹² with his coach. At five she will come to the door. In¹³ a moment they will *be *ridden & off. “At five o’clock!”¹⁴

? Scene 5. □

? Scene 6. Marino re-enters & soliloquizes¹⁵

Scene 7. Marino¹⁶ & a merchant of silks. Marino with extreme & *touching love chooses silks & buckles for his wife. “Trifles please women! innocent desires! harmless □ of attention. When it’s so easy to please, is there¹⁷ man who would as much as hesitate?”

The scene of the choosing of the silks.

At the end, as M has chosen the best (as he is contemplating a piece of silk with love for it is of a *lovely pink, the colour his wife likes so much) 5 hours¹⁸ strike on the clock.

Marino I am myself a child¹⁹
 For this enraptured fulness of my joy
 It is indeed a childish thing!²⁰
 To make her presents in my *spell of joy.²¹
 Do I suppose she'll love me more for this?
 No, 'tis a childish thing that pleases me!²²
 Lovely!²³ She will love it.
 (The clock strikes five)²⁴
 What hour²⁵ is that that struck?

Merchant 'Tis five o'clock sir."²⁶

No sooner is this said then the very²⁷ rapid & loud rattling of a coach that starts is heard²⁸ to pass underneath the windows. The curtain falls slowly. Marino remains looking lovingly at the silks. The merchant closes up his boxes?²⁹ The rattle of the coach grows gradually less in the distance.

[BNP/E3, 11¹⁰ MA-49]

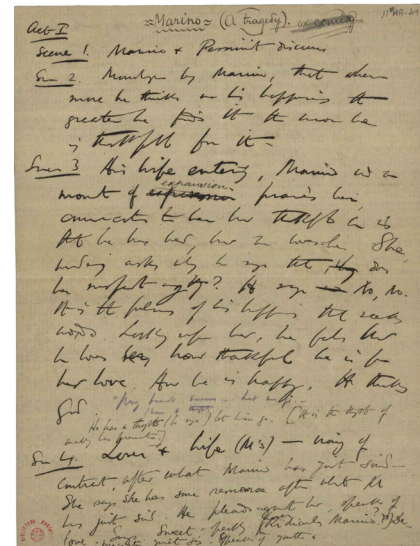
PAPER (172 × 228 mm) Fragment of laid dun paper with medial folds (horizontal and vertical) and slightly irregular lower margin, written in two black inks on both sides, with additions in purple pencil on the recto; the subtitle <or comedy> was crossed out with a gray pencil. On the upper margin of the verso, one reads "Plot" and the number "2."

CORPUS Marino [titled]

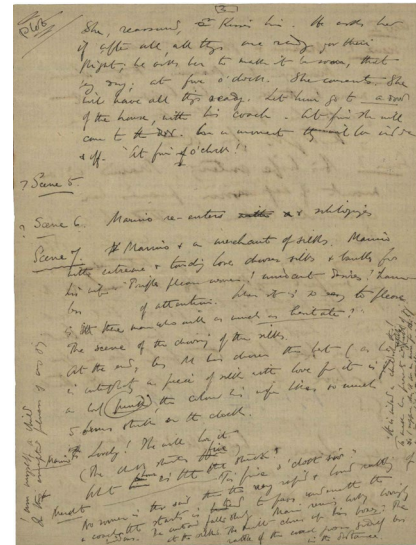
PUBL. Unpublished.

NOTES

- 1 =Marino= (A tragedy). <or comedy>
- 2 <expression> [↑ expansion]
- 3 <why> does
- 4 <no>/— \ No, No.
- 5 <+>/her\,
- 6 "My heart burns... Let me go... I have a thought.["
 addition in purple pencil.
- 7 He has a thought (he says) Let him go. [It is the thought of making her presents.] addition in a thinner black ink; brackets in the ms., which we changed into parentheses to avoid confusion.
- 8 ([↑ Lover] Ridicules Marino<?>[↑?])
- 9 <*so> [↑ so] kisses him.
- 10 <+> /*soon\,
- 11 <+>/re\ ady.
- 12 to ____ [↑ a door] of the house,] line initially left as a placeholder by the author.
- 13 <+>/I\n



- 14 five<of> o'clock
 15 re-enters <with> <a> & soliloquizes
 16 <t> Marino
 17 please[,] is <t> there
 18 so much[]] 5 <o'>/ho\urs
 19 *This and the following lines were added along the left margin,
 perpendicularly to the main text, with an arrow connecting
 the addition to the right edge of the persona-name "Marino."*
 20 *This and the following three lines were added along the right
 margin, as a continuation to the text on the opposite margin.*
 21 in [↑ my] *pull [↑ *spell]
 22 m<e>/e\
 23 <'Tis> Lovely!
 24 <*four> [↑ five]
 25 <time> [↑ <*time>] [↑ hour]
 26 <t>/sir\
 27 <t>/ve\ry
 28 <heard> [↑ heard]
 29 <t>/his\ /boxes/?

[11¹⁰ MA-48^c]

Marino

- How many childhood's things survive its wreck?
 Even as the planks of some □ shattered bark
 That on the beach & o'er the sea remains!
 How much we're children! How fond we are of pretty things
 5 But life's pleasure is in them! Life's chief pleasure
 Rest from our toil & solace & content.
 Look on these buckles, these silks, these ornaments
 What are they but children's things.
 And yet they please her for whom they are bought
 10 And they please me, both because her they please
 And because I love pleasures that are such
 She will be glad at this! Her eyes will shine
 And she will kiss me in innocent *delight
 A child & her things it is no more than this!
 15 She'll be all joy at this.

Pink silk is that?

Merchant It is sir.

- M^e 'Tis the colour that she loves.
 It is a colour that has children in it
 'Tis very natural that she should love it.
 Let me see more, I pray!

M^t. This is the best, sir.

20 M^e Which?

Mⁱ. This, sir. 'Twas consigned to me
By Belisario, brother to Ricardo
Who trades with honour in this very town.

[48^v]

M^e I know, 'tis a good man.

Mⁱ. And very honest, sir.

See you how't shines, sir. It is of the best
25 And rare. A ship that bore much of the kind
Was wrecked 'tis now nine days. So it is rare.

M^e Good, rare & pink? I'll have it.

[BNP/E3, 11¹⁰ MA-48]

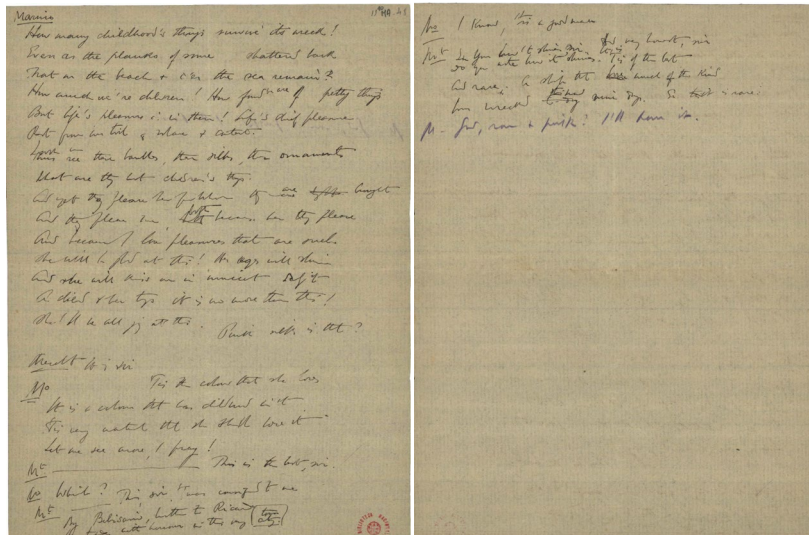
PAPER (172 × 228 mm) Same material as previous doc., written in black ink on both sides, with the last line added in purple pencil.

CORPUS Marino [as persona]

PUBL. Unpublished.

NOTES

- 3 remains<?>!/\
4 fond [↑ we are] of
7 Thus see [↑ Look on]
9 they are [↑ are]
<bought> bought
10 <both> [↑ both]
22 city [↑ town]
24 Do you note how it shines. 'Tis [↑ See you how't shines, sir. It is]
25 rare<,>. A ship that <+> [↑ bore]
26 <to-day> [↑ 'tis now] <*s>/n\ine days. So <tis> it is rare



2. Creased dun paper

[11¹⁰ MA-16^v]

Act I – Scene II

Marino Up to this day I have in life held men
Good—nay, not good, nor good nor evil—but
As men & showed to them, as indeed I think
In conscience all, that natural politeness
5 & true & sane brotherliness of minds
That behoves man unto his brother men:

Nor more nor less than this.

Pessimist

Worse than worst!

To be indifferent to what is bad
 Is badness; to be naturally smiling
 10 Unto perverseness, into vice, to crime
 (& there is nought but crime, vice & perverseness,
 For such is the low race of evil man)
 Is ignorance & folly made a rule
 Of life, which when the doer is
 15 Nor ignorant nor fool is worst of all.

M^o What wouldst thou have me do then? To this day
 I have been careless of philosophy,
 And of whatever things lie back of man,
 In general conduct. I have not concerned
 20 My soul in what men are or seem to be
 But taken them all naturally as men,
 Moved with them as one born to move with men,
 Held friendly intercourse as one also man,
 And questioned not *but I was living here
 25 As one fulfilling a natural mission
 (Though I thought not on life nor life as mission).
 I lived and asked no more.

[16^r]

But to what end should I thus arm me with
 A philosophic care? To arm me against men
 30 Why? They have never done me any wrong.
 To be hard to them? Never: 'twere a crime
 To me most evil & unpardonable
 To use philosophy & studied thought
 To make myself evil.

35 *P^e* What argument has not unconsciousness?
 I ache to think how men who reason not
 Find in the moment for the □ defence
 Of innate theories they see not e'en clearly
 Arguments that seem pondered in the mind
 40 Years upon years. 'Tis falsehood in the blood
 Making itself speech. Now this Marino
 As he confesses never thought on this,
 On nothing of the this kind, yet on the moment

Here flares he into argument & argument
 45 As if... But this is proper to the world
 And unremarkable where all's a lie.
 'Tis thus that instinct becomes theory & men raise
 Status to their own evil.

(*alone*) Dear my friend
 I spoke but the result of earnest thought
 50 By old experience everywhere confirmed.

M^o Nay, thou wert ever thus, sad & distressed
 With a great eye for darkness □

[17^r]

P^t I have found men
 False as are dreams in illness, hollow in,
 55 And hollow out, hollow in thought & speech
 Hollow in promise, hollow in keeping
 (Since they keep not the promise).
 Hollow in loving, hollow in believing
 Save in their goodness, hollow in their tears,
 60 Sighs, laughs, askings, replying, endings, beginnings—
 Hollow in all... Nay not in all; not in
 Their vice & crime; not in their evilness.

If I had been unhappy, as men call it,
 For little is to them their happiness
 65 (Little & much, for who needs no more than little
 Finds little much):
 Eating, drinking & wenching & little more—
 Little but much, since it is happiness;
 If I had been unhappy, I repeat,
 70 Thou hadst explained as feeling & no thought
 My sentiment of evil in the world.
 But having neither malady nor sadness
 (Natural sadness, *mean I)
 It follows—as thou see'st well—that it can be
 75 But from my earnest thinking that I have
 Put out a theory my life warrants not,
 A theory all thought's.

[17^v]

M^o I see it not thus.
 As I have said, thou wert ever thus bitter

And sad against the world;
 80 It is the constitution of thy spirit
 That makes the reason thus. 'Tis so, believe me.

P^t And is it good then that my spirit should
 Predestine me to evil & to pain,
 Issue of thought? Are men evil or not?
 85 Suffer men or not? Are there crimes, vices,
 Ignorances, false hopes & disillusions
 Weaknesses & cruelties & despairs
 Are there or are there not? Why one of these
 Were enough to make ill the world; a cup
 90 Of venom in the sea poisons it not
 But makes it no more pure with its bitterness.
 A pretty wine thou pourest out for me to drink
 The world's health in!

M^o Rodrigo □ up to now,
 95 I have thought men some good, some evil,
 Of many kinds & moods, but none I do confess
 Such as to warrant hatred of the world,
 Up to this day & I hope not but thus
 I have not □ I believe
 100 *Men to men; no more; what's bad is bad

[18^r]

And what is good is good. If we do good
 Though with no thought on it,
 However little, we do more against
 The evil of the world of which thou speakest
 105 Than by mere thinking on it.

Men, Rodrigo,
 Are full of justice in their heart of hearts
 And have deep sentiments which to be wakened
 Resolves the clouds to tears. I've had for men
 Nothing but more or less brotherliness
 110 And human friendliness. Myself towards *them
 Have been, as I have said, natural & true...
 If they, Rodrigo, have not been thus to me,
 While I see not, friend, reasons to suppose,
 Why, God forgive them, for I will

[BNP/E3, 11¹⁰ MA-16, 17 & 18^r]

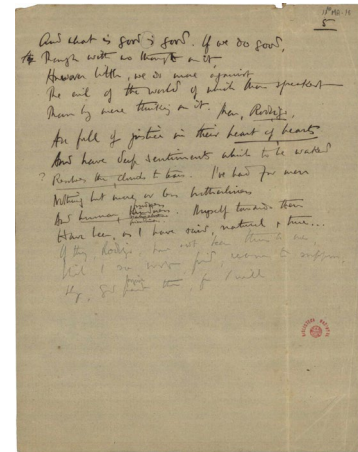
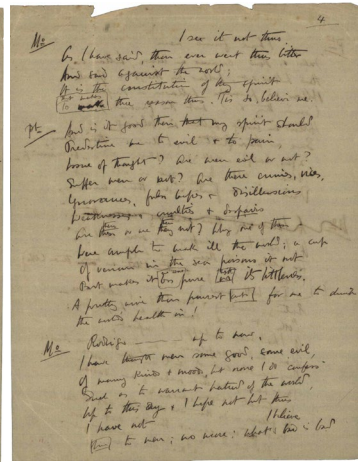
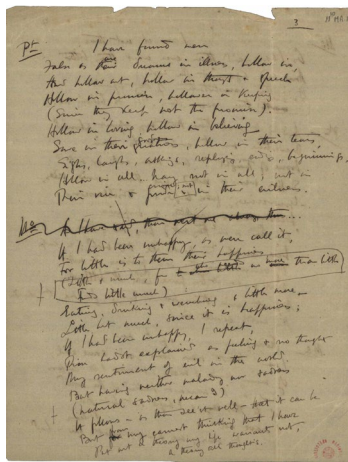
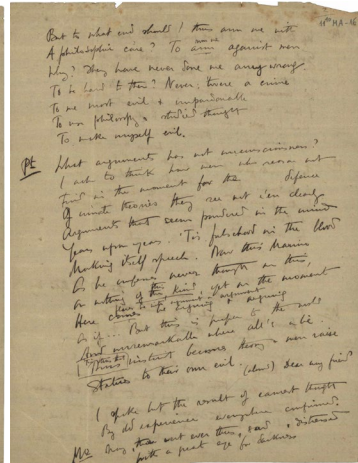
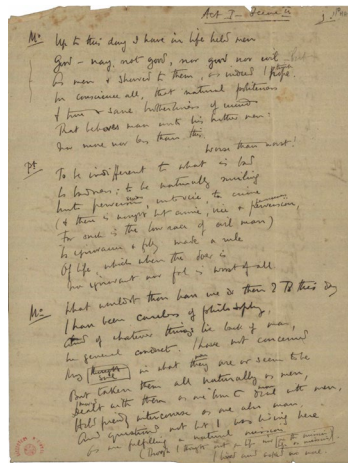
PAPER (170 × 223/222/221 mm) Three fragments of dun paper with a vertical quarter crease and slightly damaged upper margin, written in black ink on both sides (except by 18^v, blank), with interventions in gray pencil on 16^v and 18^r. The text begins on 16^v, under the Act/Scene indication; on the upper right corners, one reads the numbers 1 to 5. The last stanza contains a set of lines (96–111) almost identical to (likely a later version of) lines 1–16 in 11¹⁰ MA-21^r, which would date the later version a quo August 2, 1907.

CORPUS M[arin]o | P[essimis]t [as personae].

PUBL. Unpublished.

NOTES

- 2 evil [→ — but] addition in gray pencil.
- 3 I hope [↑ I think]
- 2-4 Hesitation cross to the left of these lines.
- 6 beh<+>/ove\s
- 7 Abbreviated as “P^e” in the ms.; cf. note 94.
- 10 perversion[↑seness]
- 11 perversion [↑ perverseness]
- 18 And [↑ <*For>]
- 20 My <thought> [↓ soul] in what they [↑ <+>/men\] are
- 22 Dealt [↑ Moved] with them as one born to deal [↑ move]
- 25 /mission/
- 26 on the mission [↓ life as mission]
- 29 philosophic /care/? To /arm/ [↑ arm me] against
- 35 argument[<s>] editorial deletion.
- 37 <+>/for\
- 43 /of the [↑ this] kind/
- 44 Here /comes/ he arguing & arguing [↑ flares he into argument & argument]
- 47 Thus [↑ ‘Tis thus that] instinct
- 54 False as their [↑ are] dreams
- 59 greatness [↑ goodness]
- 60 beginnings<,>/—\
- 62 *pride & [↑ crime; not] in
- 63 <M^e As I have said, thou wert one always thus...> [↓ If I had been unhappy, as men call it,]
- 65 the crossing out of M[arin]o’s name together with the initial line suggests there is no change in speaker.
- 65-66 for <to *whom little> [↑ who needs] no <more> [↑ more] than little
- Hesitation cross to the left of these lines.



- 67 more<,>/— \
- 73 Hesitation cross to the left of this line.
- 75 <for> [↑ from]
- 81 To make [↑ That makes]
- 87 /despairs/
- 88 Are these [↑ there] or are they [↑ there] not?
- 91 less [↑ no more] pure in [↑ with] its bitterness
- 94 *As of this line, Marino addresses Rodrigo, which makes one wonder: a) if the “Pessimist” and Rodrigo are one and the same; b) if Pessoa decided to change the identity of Marino’s interlocutor halfway through this ms.; or c) if Rodrigo would be a third persona in the scene.*
- 96-111 *Likely a later version of lines 1–16 in 11¹⁰ MA-21^r.*
- 96 none I do confess] *this is a much more legible witness of line 1 in 11¹⁰ MA-21^r, published as “scorn do confess” in PITTELLA (2020: 624), which now stands corrected.*
- 102 <†> Though] *the crossed-out illegible word may have been a cancelled indication of persona.*
- 105 /Rodrigo/
- 106 their /heart of hearts/] *in 11¹⁰ MA-21^r, one reads “the heart of hearts.”*
- 108 [←?] /Resolves the clouds to tears/
- 110 And /human kindness [↑ fondness] [↓ naturalness {↓ friendliness}] /. Myself towards *them.] *in 11¹⁰ MA-21^r, one reads “And human kindness. Myself towards *thou.”*
- 114 pardon [↑ forgive]

[11¹⁰ MA-30^r]

Rodrigo

—This is fool & knave. The other is no *more *than a fool. There¹ is fool² simple & fool-knave, which is more fool than knave, as this was, & there³ is knave-fool, which is the *contrary & there is knave... there⁴ are many things.

= Shall I make thee my confessor.

= Let⁵ us dine first.

= It is but 2.

= Ay, but the nature of the case demands it.

This is a witty fool; yet he is witty *without knowing what is wit. The other reasoned *without knowing what is *reasoning. Ay this is the mark & character of the fool, he does things without⁶ knowing.⁷ The principle⁸ is that he lives without knowing it. That’s happiness. A fairly good thought this!⁹ I like myself for having this thought.¹⁰

[30^v]

I am the *affirmed & *confirmed lover of Marino’s wife¹¹ the *past Leonora.¹²

= Did I hear?

= Eh? Dost thou hear? I am Leonora’s lover. Dost thou not understand?

= Ay, ay; I understand well enough.

- = I shall take her away from him.¹³
 = His treasure?¹⁴
 = Treasure? What was that?
 = He calls her so. "My treasure" he says, speaking thus of Leonora.¹⁵
 = My treasure? Does he, *cuckoo, think she is an article of his commerce, as an ear-ring, a bracelet! He is a fool *he. He is a¹⁶ *born cuckold. He was *he *is † *the Marino the cuckold.¹⁷
 = I have *never heard that he *have the name.
 = Ay, but he will soon have. I'll tell thee how it was. One day, at mass, I saw her,—Leonora—& I noticed, in the way a man notices, that she was taken by me—dost thou understand it? Then after I asked: who is her husband & they *prodded at that *born, *cowardy *cuckoo—why □ —dost thou understand it¹⁸

=R=¹⁹ Why a plague upon this man.²⁰ "dost thou understand it?" Dost thou understand it?²¹ Why this is a greater fool than all. What speaks he that I should not understand.

[BNP/E3, 11¹⁰ MA-30]

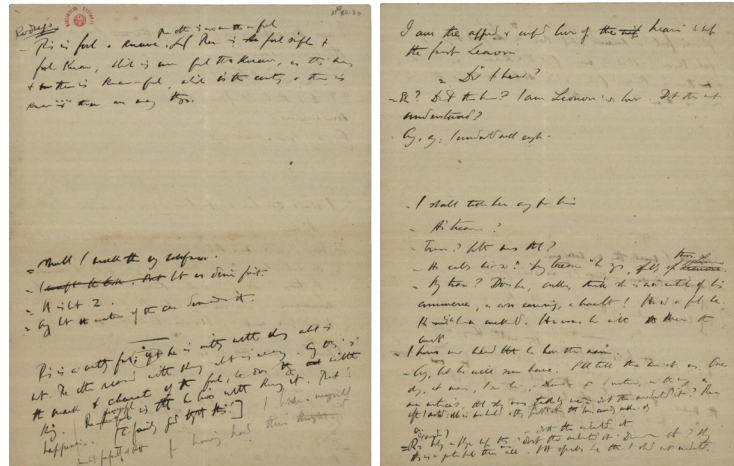
PAPER (172 × 222 mm) Fragment of dun paper, with medial horizontal and off-center vertical creases, written in black ink on both sides, with additions in gray pencil on the recto.

CORPUS Rodrigo [as persona]

PUBL. Unpublished.

NOTES

- 1 knave. [↑ The other is no
- *more *than a fool] There
- 2 <kn> fool
- 3 & <t> there
- 4 knave<—>[↑...] there
- 5 <I accept the task. But> let
- 6 things <not> without
- 7 A thin line goes from the right of the word "knowing" to a hardly legible note along the lower margin ("*formality perfectly at *Chatt")—perhaps a reference to the formalism of Thomas Chatt[erton].
- 8 <principle> [↑ principle]
- 9 [A fairly good thought this!] brackets in the ms.
- 10 I like myself for having this thought.] addition in pencil.
- 11 of the <wife> Marino's wife] though "the" before "wife" is not crossed-out in the ms., we assume its implicit cancellation with the addition of "Marino's."
- 12 Leonora[.] editorial punctuation.
- 13 Though some dialogue lines appear to be introduced by a single-lined dash, almost all begin with a double-line (=), hence our standardized use to avoid confusion.
- 14 Marino calls his wife "my treasure" in a fragment of Part 1 (11¹⁰ MA-21; cf. PITTELLA, 2020: 624).



- 15 speaking <of> [↑ thus] <Leonora> [↑ of Leonora].
 16 <was> [↑ is a]
 17 Mar[ino] the cuck[old]
 18 —dost thou understand it] *a thin line connects this line to the previous sentence.*
 19 =R= [↑*S.] (↑*another)] *this could be a reference to “another S[cene]” —edited in Part 1, in which Rodrigo complains about being contradicted by “a fool so acute,” in a soliloquy that begins “A plague upon those men!” (11¹⁰ MA-27r; cf. PITTELLA, 2020: 625–626).*
 20 upon this [↓ man].
 21 “dost thou understand it[?]” Do[st thou understand] it?] *a long line indicates the repetition.*

3. Perforated paper

[11¹⁰ MA-19r]

R.

- Still must I urge and urge thee, not alone
 With sentiment but with laborious proof
 Against all personal demand to accept
 The high precepts of true philosophy.
 5 Not only dost thou □
 But hearing dost neglect to understand
 Not of thyself but by thyself. I mean
 That thou dost shovel undeceiving dust
 On the known light of comprehension
 10 But that thou mayest ignore what I do say.

Marino.

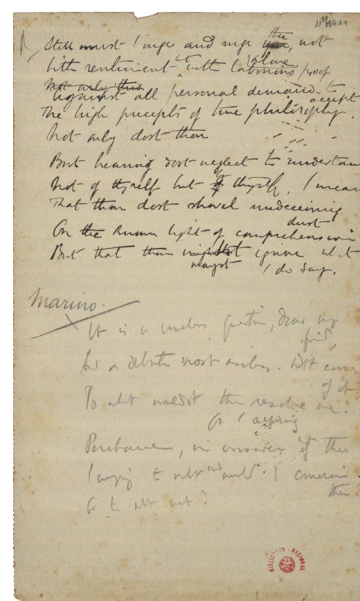
- It is a useless question, dear my friend,
 And a debate most useless. What comes of it?
 To what wouldst thou resolve me? Or I arguing
 Perchance, in answer at thee
 15 I arguing to what end would I convince thee?
 Or to what act?

[BNP/E3, 11¹⁰ MA-19r]

PAPER (132 × 221 mm) Fragment of paper with one perforated lateral margin, slightly damaged upper and lower margins, and orangey mold stains near the edges, written in black ink (on the upper half) and in gray pencil (on the bottom half) of the recto. The debate between Marino and R[odrigo] echoes a passage edited in Part 1, with Rodrigo lamenting being “contradicted in argument” (11¹⁰ MA-27r, cf. PITTELLA, 2020: 625).

CORPUS “Marino” as persona.

PUBL. Unpublished.



NOTES

- 1 <you> [↑ thee]
 2 sentiment [↑ but] with
 3 <Not only this> [↓ Against all personal demand to accept]
 7 but <of> [↑ by] thyself
 10 <mightest> [↓ mayest]
 11 dear my friend] a similar inversion occurs, for example, in Shakespeare's *Much Ado About Nothing* ("Dear my lord").
 14 of [↑ at] thee

4. Laid ruled paper

[11¹⁰ MA-53^r]*Marino.*

I have seen the sun
 Rise clear & golden in the *chilling morn
 And felt my heart grow warm with loveliness

- E. It shone on misery greater than all wounds
 5 It shone on those who died † *whose tears
 M. All's good I do *believe.
 E. Out upon it. That's the dog's philosophy
 When he's fed—so long as he is fed.
 Men need some difference from ape & beast.
 10 All's good? Alas the egotism of man
 Who looks not outward for the good of □
 Alas! Alas!

[53^v]

Plotinus, the great thinker, was ashamed
 Of the most dirty way in which we're born;

- 15 Had you searched further □ Plotinus
 You would have found many other ills in us.

□ dying is as foul as birth
 Save there's more decency in it: for the rest
 Marino, for the rest dirt, dirt, dirt.

- 20 □ And what is life? Pain,
 Horror & grief & fear—unending woe
 And all the ills of tyrant of slave
 And all their crimes. Pain everywhere pain.

[54^r]

All suffers and has pain and grief.
 M. At least

25 There's hope in death.

E. Not even there.

To die is but to cease pain to express,
 Not to forgo it. Pain is matter's life
 And there is nought but matter. Suffering
 Is the coexistent essence, not of life,
 30 Not but of life, but of existence all.

The atom suffers but □
 In the dread silence of tremendous pain
 Unspoken & unspeakable. The stars
 The very stars that in the sleepless night
 35 Keep solemn watch upon the sleepers, ay
 The very stars, tranquil and blinking far,

[54^v]

Are but enormities of the dire pain
 That man calls lord, the fair & distant stars,
 They suffer even as I do.
 40 M. Thou err'st methinks, for suffering and woe
 Are man's & beasts' and lie in circumstance
 Towards *war.

Circumstance hath not
 E. Power but to start what the heart latent holds
 Were evil not in man, nought could compel it.

[55^r]

45 We think and we know nothing and have pain
 We love and lose or do forget. One's woe
 The other's selfishness—no little evil
 That carries ill to others. So that ill
 Exists in all—and suffering awhile
 50 Doth pass to others. Suffering fades not more
 Than matter, *than *one truth.

M. What of God?

E. Nothing. I thought not on him. If he be
 Let him solace himself with fear & woe
 And such tremendous horrid suffering

[55^v]

55 No slave
 Torturing who was once his master feels,

- Finds such refinement of □ pain
 As God has thrown upon the world. Ah, let him
 Torture and torture, and still torture more
 60 M. Ay but if God be bad whence cometh good?
 E. By lessening of evil.
 M. I mean that not.
 But the good man's love of mankind?

[BNP/E3, 11¹⁰ MA-53, 54 & 55]

PAPER (166 × 220/224/220 mm) Three fragments of laid ruled off-white paper (head smaller than 3 rows), with irregular upper margins (including a torn fragment of another page on 55^r) and slightly irregular lateral margins (left on 53^r, right on 54^r & 55^r); the text is written in black ink on both sides of all three leaves, always perpendicularly to the printed lines, with interventions in a thinner black ink on 55^v.

Marino. I have seen the
 Rise clear & felt out the duty
 And felt my heart run over with
 loneliness.
 E. It shone on rising greater
 the all words
 It shone on those who died on the
 whose hands
 M. All's good I do feel
 E. But upon it. That's the day's
 thinking
 When he's first - so long he is in fact.
 When he's first - so long he is in fact.
 M's good? When the captain of the
 who has not yet and for the good of
 Man! Man!

Had the search for truth
 Would have found many other things to do
 in the world.
 Platonism
 dying is as good as being
 I am there's more doing, it's for
 the rest
 Marino, for the rest, it's not, it's not.
 And what is life?
 Marino
 Honor & good & fear - meaning we
 And all the idea of tyrant of slaves
 And all their crimes. Marino, Marino, Marino

All suffers and has pain as proof.
 M. At least
 There's hope in death.
 E. Not even there
 To die is but to cease from the
 to suffer
 Not to forget it. Pain is a matter of
 life
 And there is not but death.
 Suffering
 Is not the consistent answer, with
 life
 but - but of life, but of existence all.
 The atom suffers but
 In the great silence of the universe
 Unspoken & unspoken. The stone
 The very stone that in the sleep
 keeps silent watch upon the changes
 The very stone, to which we think, the

Are but enmeshment of the dire pain
 That war calls for, the pain & distant study
 They suffer even as I do.
 M. Then exist withholds, for suffering
 and we
 Our men's & hearts and lie in
 circumstance
 Towards war.
 E. Circumstance holds
 not
 The power to start that the
 head - latent holds
 here will not in man, might - could
 compel it.

We think and we know nothing and
 we live and lose or do forget.
 One's love
 The other's selfishness - not little evil
 That carries it to others. So that
 all
 Exists in all. and suffering and
 it's pass to others. Suffering fades
 but more
 than matter, the truth.
 M. That's of the
 E. M. I thought of it
 Let him place his self with fear
 & awe
 And such tremendous hands
 suffering

McLave
 Torture who was one but another
 feels
 Finds such refinement of
 pain
 As God has thrown upon the world.
 M. let him
 Torture and torture, and still
 torture more
 M. Ay but if God be bad whence
 cometh the good
 E. By lessening of evil
 M. I mean that not
 But the good man's love of mankind?
 Marino
 I will not let it be the good man's
 I will not let it be the good man's
 I will not let it be the good man's

CORPUS Marino. [indication atop 53^r]

PUBL. Unpublished.

NOTES

- 7 Out upon it.] *exclamation of frustration or irritation, also employed by Shakespeare (e.g., “Out upon it, old carrion!” in The Merchant of Venice).*
- 9 beast[.] *editorial period.*
- 13 <The> [↓ Plotinus, the great thinker, was ashamed]
- 15 Had <he> [↑ you]
- 16 <He> [↑ You] Would have found many other ills to note [↓ in <+>/us\.]
- 24 All suffers and has pain] *sic, with the verbs in the third person singular.*
- 24-25 *Pentameters divided into two segments each, due to the mid-line changes of speaker; idem for line #61.*
- 28 <*nought> [↑ nought]
- 29 Is <not> the coexistent
- 30 <+>/life\
- 36 far[,] *editorial comma.*
- 38 <*ag> the fair
- 41 Are m<*e>/a\n’s
- 43 <The> Power [↑ but] to start
- 47 no<t> little
- 52 I thought not [↑ on] him
- 60 whence cometh <the> good[?] *editorial question mark. There is a line connecting the end of this line to a late addition to the text, in thinner ink, that constitutes a variant ending to the passage:*

And is there good
And if there be it is the good that’s *needed
To understand evil, so this good <is>
Is Evil, since to evil it concurs.

5. Creased off-white paper

[11¹⁰ MA-26^r]Rodrigo (*after wife has left — II act*)

How shall I speak to him?

Good Signor Marino!

He hears not.

Good Signor Marino!

M.

Still my daughter’s left me

[BNP/E3, 11¹⁰ MA-26^r]

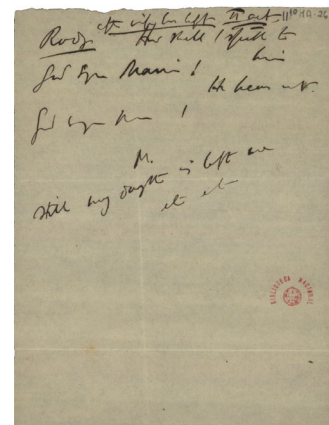
PAPER (100 × 134 mm) *Fragment of off-white paper with two horizontal and one almost vertical creases and two irregular margins (upper & left), written in black ink on the recto.*

CORPUS “Marino” mentioned.

PUBL. Unpublished.

NOTES

- 1 to him[?] *editorial question mark.*



- 2 Marino also addresses Rodrigo by “Signor” in a fragment edited in Part 1 (11¹⁰ MA-27^r, cf. PITTELLA, 2020: 626). In *Much Ado About Nothing*, Shakespeare uses the variant “Signior.”
- 4 Under the last line, one reads “etc etc”—suggesting that the writing of the scene continued (or would continue) elsewhere.

[11¹⁰ MA-9^r]

After expulsion from home (end of Act III)

- I feel prodigious things in my brain.
 I am afraid at them. Oh, oh, oh,
 I do not know what I feel; so much,
 So deep, so... so □. Give
 5 My soul air!

[9^v]

*During the sale.

Marino enters

- “My child’s bed *nor my *wife’s
 (Says no more than this)
 Afterward goes *within to look for things.
 10 *Wrenches at woman who has shawl.
 She bargains with him.

[BNP/E3, 11¹⁰ MA-9]

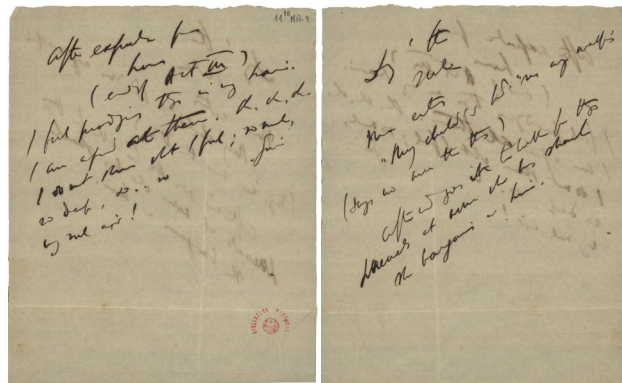
PAPER (110 × 135 mm) Fragment of off-white paper with two horizontal and one almost vertical creases and three irregular margins, written in black ink on both sides. The similar height, color, and creases of this document and of 11¹⁰ MA-26^r makes one think they may have constituted the same original piece of paper, perhaps an envelope.

CORPUS Marino enters [on the verso]

PUBL. Unpublished.

NOTES

- 1 In a passage edited in Part 1 (77-6^r & 77-7^r, cf. PITTELLA, 2020: 604), this “looking in my brain” also occurs—exploring a subjective dimension of the tragedy that would culminate in Fausto (PESSOA, 2018), which at some point Pessoa titled “Tragedia Subjectiva” (Subjective Tragedy).
- 2 afraid <+>at\ them] though unusual, “at” is a possible prepositional government with the verb “afraid” (e.g., “the night is afraid at his name” in Swinburne’s “Hymn of Man”).
- 3 See a passage edited in Part 1: “Thou knowst not what I feel” (11¹⁰ MA-50^v, cf. PITTELLA, 2020: 621).
- 6 M[arin]o
- 7 “My child’s bed”] Pessoa seems to add end-quotes then extend Marino’s line.
- 10 The presence of the shawl in this supposed *sale points to a fragment edited in Part 1 (perhaps an alternative rendering of the same scene) in which Marino, upon returning home, finds all his daughter’s belongings sold, except for her shawl (11¹⁰ MA-52, cf. PITTELLA, 2020: 616–17).
- 11 w[ith] him



6. Address book

[144H-3^v]

Marino

(Looking at shawl)

Her shawl, I have no more of her—her shawl.

This, this & no more. My heart is broken.

Oh, my child, my child, my little child.

5 *Its *odour pleased *mother, in this she lived, breathed, laughed, wrought

In this she was; now this is □

It is empty of *sweety. Oh my little child

[3^v]

Whither shall I turn, whither go, where stay

Wifeless, childless, foodless me lost in the world

10 Suddenly alone. Ay lost my little child.

I might have lost all—but lose her, no

No human heart can endure thus too long

[4^r]*Scene of Comadres*1st This day saw her going to the tryst2nd Ay, a fine strumpet, she!15 1st And her father, getting old.The *beggar* who comes in to tell Marino in the last act hears the conversation[4^v]

[Marino] I cuckold, desolate & curst

Every day I sorrow more, my wife I've forgotten

But my child—every day I feel I have not my child

20 Lost for ever! The *horror I feel in life

The more I sorrow for her, little & pure.

And one stole my child's portrait

Had he asked me for the frame

I'd have given it him

25 Where can I escape from men

[5^v]

K[ing] See that thou bring him here, sir.

Servant Ay, your Highness.

K We will return here e'er half-an hour is past.

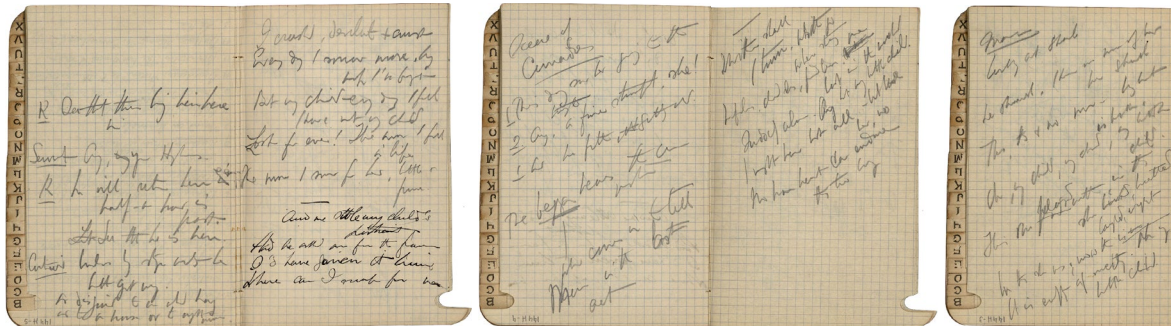
See that he is here.

30 *Antonio Unless by strange acts he hath got away.

Or disjoined to an old *hag
or to a *horse or to anything more.

[BNP/E3, 144H-3, 4 & 5¹]

PAPER (110 × 153 mm) Five pages of an address book with grid paper, written upside down (opposite to the orientation of the printed marginal alphabet) in gray pencil, with an addition in black ink on the lower part of 144H-4^v. The poet started using the address book as of 1906, given the signature of Alexander Search followed by the date "September, 1906" on the title page; but such is just an a quo date, as the medium was initially used as a reading or to-read list, with surnames of authors written in black ink according to the notebook's alphabetic labels, and only later (with the notebook turned upside down) for drafting poems and notes in gray pencil. These passages were transcribed in collaboration with Jerónimo Pizarro, who first edited a number of Pessoa's notebooks (see PESSOA, 2009b). The order of writing is merely conjectural.



CORPUS Marino [mentioned and as persona].

PUBL. Unpublished.

NOTES

- 1 This shawl (sometimes a "mantle") appears in multiple other texts in this dossier (11¹⁰ MA-9, 13 & 15), as well as in a passage edited in Part 1 (11¹⁰ MA-52, cf. PITTELLA, 2020: 616–17).
- 5 <pleased> [↑ pleased] *mother, in this she lived, breathed[,] editorial comma.
- 6 no[→w] this is <mo>
- 8 go[,] editorial comma.
- 9 <† *man> [↑ me]
- 13-15 1[st] | 2[nd] added ordinals to avoid confusing the different "Comadres" with the line numbers.
- 15 <old> getting old
- 16 The beggar [↓ who comes in to tell Marino in the last act] hears the conversation
- 22-25 Lines added in black ink.
- 26 here[,] sir] editorial comma.
- 27 Ay, <my> your
- 28 <*in> [↑ e'er]
- 29 <Let> See

7. Laid gray paper

[11¹⁰ MA-28^r]

M.

Was she not sweet, Vincenzo? Was she not sweet, boy?
Sweet & exceeding fair? Markedst thou not
(Nay, thou wert not her father) those fair eyes

So sweet & in kindness so shining true
 5 While now... Oh hell, oh hell,
 That I should think on what they must be now! Oh hell,
 *Hell on earth *exists, boy! *Rotted, *quiet.
 A father's heart, boy, is a father's heart.
 She died. I shall not see her any more.
 10 Know'st thou how that hurts, boy?

[28^v]

Nay, now I notice thou art nobly dressed
 Good sir, I beg you to pardon my □
 I'm ever in the past. Here all is madness
 *Ay & there madness too, but it is sweet.
 15 You're angry, sir.
 V. I?
 M. Angered with me, a beggar. Yet you know, sir,
 I was once rich & happy. You do not speak, sir.
 (a pause)

V. Farewell.
 M. Farewell, sir. (alone) I shall
 20 Now *recall this. I am a beggar now.

The sight of him *put me *off a *jump in the past
 And I looked onto *me, these rags.

[BNP/E3, 11¹⁰ MA-28]

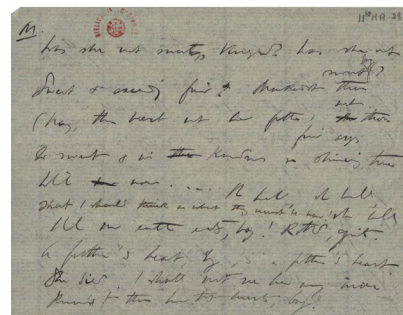
PAPER (127 × 99 mm) Fragment of laid gray paper, with irregular right and lower margins, written in black ink on both sides. The paper resembles a medium later used in passages of Fausto datable to 1909 (cf. 29-88 & 30-92, described in PESSOA, 2018: 398). The conversation between Marino & Vincenzo is listed as the fifth and last part of the drama in a plan delineated by Pessoa (11¹⁰ MA-10^r, cf. PITTELLA, 2020: 631); moreover, Vincenzo appears in multiple fragments edited in Part 1 (e.g., PITTELLA, 2020: 610–614).

CORPUS M. | V. [as personae; "Vincenzo" mentioned]

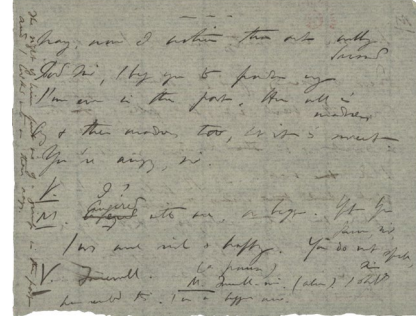
PUBL. Unpublished.

NOTES

- 1 swee<ty>/t\, Vincenzo? Was she not sweet [↑ boy]?] addition supra in thinner black ink.
- 2 exceeding] archaic, literary use as adverb, meaning "extremely, exceedingly" (Oxford Dictionaries).
- 3 <th> those
- 4 in <the> kindness
- 5 <*now> now
- 6 That I should think on what they must be now!] added in the same ink used to amend line 1.



- 17 <Angered> [↑ Angered] with me, a beggar] Marino is also referred to as a beggar in a passage edited in Part 1 (11¹⁰ MA-52, cf. PITTELLA, 2020: 616).
- 21 *of[f] editorial conjectural amendment.
- 22 *me[,] editorial comma.
- 21-22 Written along the left margin, perpendicularly to previous lines on the verso, in the same ink used to amend lines 1 and 6; these two lines may actually be a single sentence in prose, instead of verse.



8. Ruled paper with large head

[11¹⁰ MA-37^r]

Act V

Vincenzo

I should have liked to have given thee a *pay
But, in good truth, I have no money about me.
True, for I'm joyous...

[M] — God keep you so,
Signor Vincenzo, I know you & liked you.

[V] ⁵ — Thou? Why, who art thou?

[M] — Marino, sir.

Now that my eyes have touched the sight
Of this □ *noble, now that I *recognize
What all my little pleasures *had.
10 Oh God!

[37^v]

My grief's one with me now & I am cold
And even in its daily bearing,
Yet *as I *wander wretched, □

He is beside himself, I *think, my lord,
15 Ay, this *willing & pacting with the Devil
Sentence him to death.

(soldiers bear Marino off. Marino's feet are dragging & he is as if half unconscious)

[BNP/E3, 11¹⁰ MA-37]

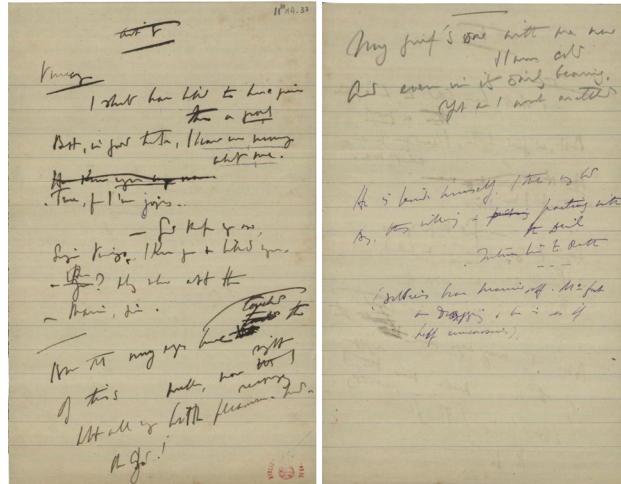
PAPER (116 × 182 mm) Fragment of ruled off-white paper with large head (larger than 3 rows), with one irregular side margin, written in black ink on the recto and in gray pencil and purple ink on the verso. The strophic divisions are more indicative of loose fragments than stanzas per se.

CORPUS Vincenzo [as persona; and "Marino" mentioned]

PUBL. Unpublished.

NOTES

- 1 /**pay/*] the paleography also admits the reading “goody,” but it is unlikely that Pessoa would have used it as a synonym of “gift”—much more common in American than in British English.
- 2 /have no money about me/.
- 3 <**Have Know you + †*> [↓ True, for I’m joyous]
- 5 <*You*> [↑ *Thou?*] Why who art thou[?] editorial question mark at the end of the line.
- 6 have <*†*> [↑ <*touched*> {↑ *touched*}] the sight
- 15 & <*pacting*> pacting
- 17 M[arin]’[s] feet

[11¹⁰ MA-36^r]

Act V

M & Beggar

Didst thou know
A little—my **sweet little † girl*
Now □
If thou knewst her talk to me of her, friend.

- 5 Before M. had said
Night’s like a virgin dead in purity
And whole whiteness of soul. For God’s own hand
**Strikes* to reclaim her to the sacred mansions
To which purity is native.

- 10 One impure & one dead in purity
Only that consoles me.

[36^v]

She, my white house of dreams

**Speaks*

I would that I could not wish to hear thee.
Speak.

- 15 —Why, ‘tis a common thing
A strumpeting most usual

Why, ay, many women do it
Some little **won* by it—but she

Ah that she should... Oh God.

[BNP/E3, 11¹⁰ MA-36]

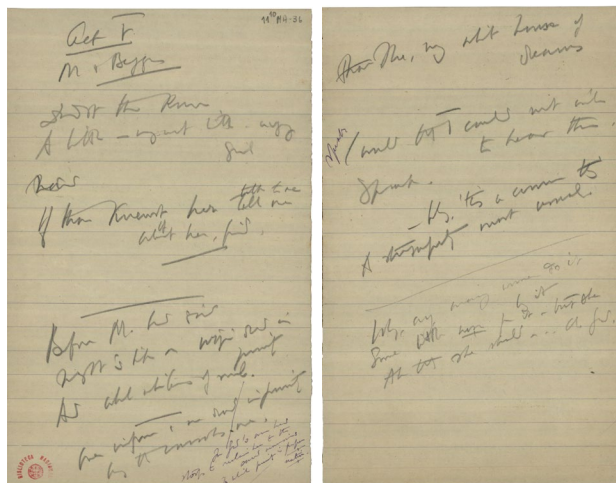
PAPER (116 × 182 mm) Fragment of the same ruled off-white paper as the previous doc., written in gray pencil on both sides, with additions in purple ink on the recto. The strophic divisions (sometimes given in the ms. by horizontal lines or different writing utensils) are more indicative of independent fragments than of stanzas per se.

CORPUS M[arino] & Beggar [as personae]

PUBL. Unpublished.

NOTES

- 3 <*Now>/Now\
- 4 tell me [↑ talk to me] about [↑ of] her, friend.
- 5 While this line looks like a rubric or a note, it could also be something said about Marino by another persona; given the uncertainty, we leave it among the verse lines without editorial distinctions.
- 6-8 "For God's own hand" and the two subsequent lines were added in purple ink on the lower margin of the page; an arrow indicates that "For God's own hand" should complement the first part of line 6; given the two parts complete a decasyllable, we edit them as a single line.
- 9 /proper/ [↓ /native/]
- 12 <*Thou> She
- 16 strumpeting] though dictionaries (e.g. Merriam-Webster) define "strumpet" as an "old-fashioned, usually disparaging" noun meaning "a female prostitute," Pessoa uses it as a verb-derivate, just as Shakespeare had used it in Sonnet 66 ("And maiden virtue rudely strumpeted").
- 18 /*won/ for it [↑ by it]



[11¹⁰ MA-40^r]

Marino

... curses God as no man e'er hath done.

Wherefrom is this?

When I lay old & sickening in my soul

When all my love is turned *bare, then to nought

And I lay it all on my daughter, then

5 Then... then. □ then dies she

Ah, what I feel, □, what I feel!

'Tis something in my soul that strains to break

And breaking out is anguished. Hold me, hold me,

Speak to me, say something, □, *enough *pain,

10 Lest I go mad. Put thine arm around me

I feel a terror of something to *come

In me. Oh God, oh God, oh hell!

In my worst moments of most suffering

I never felt thus.

[40^v]

15 Dead, dead, dead
I *feel the sense that *within me takes *words
Asleep to hear this. I fear to understand it.

Heh! I want breath. Tear this
(tears open his collar)

Scene of "...*woman in pain"

20 I have lost all, all, all.
Begins to shriek loud

[40a^v]

God hath taken her, sir.
—God, God hath taken her—what was she.

I take some comfort
25 In thinking that no purer being lived
Than she & nor more unsoiled of love's dark things
Now—I know't well—of the hush'd thoughts of love,
That flush the soul in the □ *dawn
Of an intemperate virginity:
30 Thou wert not thus, I think the better on thee
That thou wert pure as Mary, mother of God.

[40a^r]

2 merchants

Things of this world, sir.
Life is thus.

—Ay, sir, it has been many times & shall be
35 Many others. □ What can we do?
Oh 'tis pity he was a good man
—Was—is he dead?
—Nay, *not... I know not... he's not what he was
I know not what I meant.
40 How goes the market on silk?
—Bad, sir, bad.

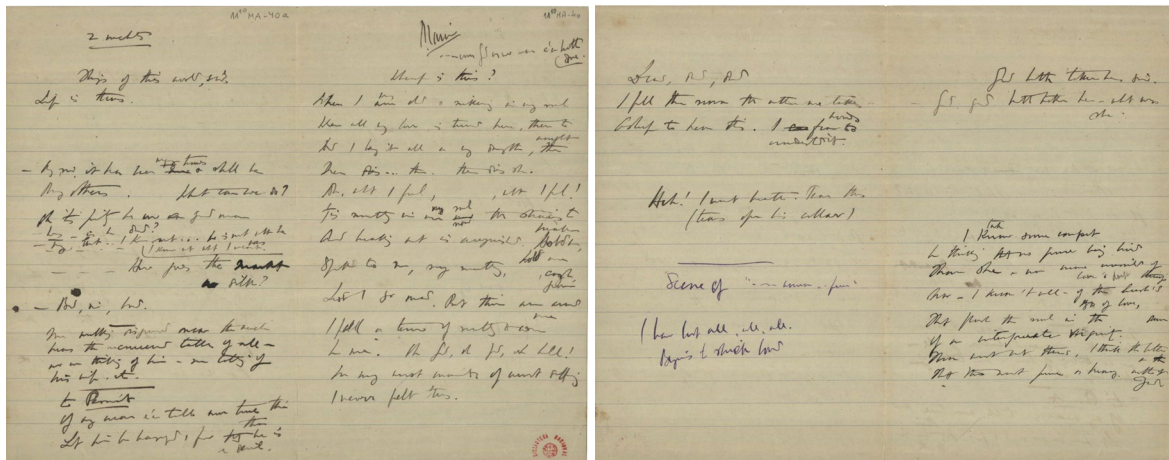
Marino walking disguised near the *auction hears the unconcerned talk of all — *no
*one thinking of him — some talking of his wife, etc.

to Pessimist

If any man e'er tells *more *true than this
Let him be hanged, for that he's a devil.

[BNP/E3, 11¹⁰ MA-40 & 40a]

PAPER (231 × 182 mm) Bifolium of the same ruled off-white paper as the previous doc., written in black ink on the four pages, with additions in purple ink on the left side of the verso. Given the presumptive chronology of writing on a bifolium, we transcribe the pages in the following order: 11¹⁰ MA-40^r, 40^v, 40a^v, 40a^r.



CORPUS Marino [titled]

PUBL. Unpublished.

NOTES

- 2 am [↑ was]
5 Then <die>...
7 in me <now> [↓ now] [↑ <my>/my\ soul]
9 <*hold>/hold\ me[,] editorial comma.
11 I f<*ell>/eel\
16 I fell the sense] editorial correction of "fell" as presumed misspelling of "feel."
17 I <*can> fear
24 I know [↑ take]
26 unsoiled of [↓ love's dark] things
34 been <+> [↑ many {↑ many times}]
36 <+>/a\ good
41 M[arin]o
42 *no *one thinking of him] i.e., no one recognizing him, since the merchants are indeed talking about Marino; an alternative conjectural reading could be "some *are thinking of him."
43 tells *more *true] sic (instead of "truth"), if our conjecture is correct—perhaps as a mark of orality.
43-44 Doc. 11¹⁰ MA-49^r describes the first scene on the drama as a discussion between Marino & Pessimist.

9. Laid lighter dun paper, half page

[11¹⁰ MA-35^r]

Marino & Pessimist—Act *III

Thine eyes saw darkness, but they saw aright

I love thee for it. Other men might hate thee —
 Not I. And I — *how □ we *err —
 Thought it was thy soul bitter □
 5 Alas that it should be so, but it is so.
 No more of it, then.

[BNP/E3, 11¹⁰ MA-35^r]

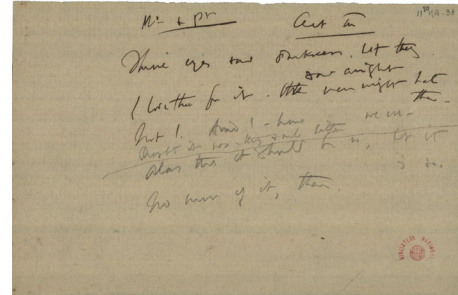
PAPER (171 × 112 mm) Fragment of laid, lighter dun paper with irregular upper margin, written in black ink and gray pencil on the recto.

CORPUS M[arin]o & P[essimis]t [as personae]

PUBL. Unpublished.

NOTES

- 1 At the end of 11¹⁰ MA-16^v, Marino tells the Pessimist that he has "a great eye for darkness."

[11¹⁰ MA-22^r]

[Marino] "Ay her memory is much *treasured, much loved!"

Beggar "Whose memory?"

"Nothing. 'Twas *noting with myself. A child I knew; *pure.
 It's no matter.

5 "What didst thou know her?"

"Ay; I was... Nay, I *mean I knew her. Not very well."

"Not carnally?"

"What meanst thou? What dost thou say?

—"Be not angry. She was a confused waster.

10 —"What sayst thou?"

"A confused waster, she (*strongly here*).

Something is to happen in me! Some horror is coming. I grow sane to hear thee!

[23^v]

What things I feel, what things I feel! Oh, my child!

Oh that thy memory shall not even console

15 But torture me! If thou wert impure all's what is not so?

The world's broken! (*Here the trying to break the stick*)

Ha!

I *rave that I may not feel.

(*a pause*)

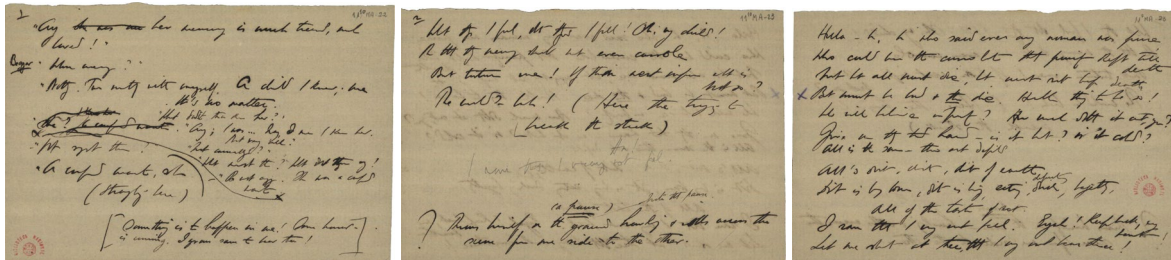
20 (*Throws himself on the ground howling & rolls across the scene from one side to the other.*)

[23^r]

Holla—lo, lo who said ever any woman was pure
 Who could have the consolation that purity kept till death
 Not but all must die, but must rot before death,
 But must be *had & then die. Hollow thing to be so!
 25 Who will believe in purity? How much doth it *muster, you?
 Give me thy tired hand—is it hot? Is it cold?
 All is the same—thou art defiled
 All's dirt, dirt, dirt of earth
 Dirt is being born, dirt is living, eating, defecating, begetting,
 30 All of the taste of rot.
 I *rave that I may not feel. Eyah! Keep back, my heart!
 Let me shout at thee, that I may not bear thee!

[BNP/E3, 11¹⁰ MA-22^r & 23]

PAPER (171/172 × 115/114 mm) Two fragments of laid, lighter dun paper, with irregular upper margins, written in black ink, except by a cross in purple pencil on 23^r and an addition in gray pencil on 23^v. On the upper left corners of 22^r & 23^v, one reads "1" and "2" respectively, evincing the genetic order 22^r, 23^v, and 23^r.



CORPUS Beggar [as persona]

PUBL. Unpublished.

NOTES

- 1 <she was *me> her memory
 5 <She? [↑ I knew her] A confused waster>[→ "What didst thou know her?"]
 8 dost <*say>/thou \ say
 10 An arrow indicates the sequence of the dialogue, positioning lines 10–11 (on the left of the ms.) after lines 4–9 (on the right of the ms.).
 13 things I feel, what things I fell!] sic, the second "feel" written as "fell" likely due to a fast hand.
 16 The note within parentheses refer to a scene developed in 11¹⁰ MA-25^r.
 19 (a pause) [→ Note that pause]
 20 Question mark to the left of this note.
 24 Cross in purple pencil to the left of this line.
 29 drinking [↑ defecating]

[11¹⁰ MA-34^r]

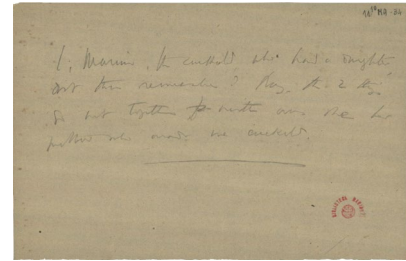
I, Marino, the cuckold, who had a daughter, dost thou remember? Nay, those
 2 things go not together, for neither was she her mother who made me
 cuckold.

[BNP/E3, 11¹⁰ MA-34^r]

PAPER (170 × 110 mm) Fragment of laid, lighter dun paper with irregular lower margin, written in gray pencil on the recto.

CORPUS “Marino” mentioned.

PUBL. Unpublished.

[11¹⁰ MA-44^r]

(Marino.)

Let me think on her when she was little.
Then called her no one whore,
Ay, whores all o’ them.
Witches at the smell of dogs.

5 Filth, filth, filth everywhere
What should all be but filth *hither
She was not pure,
Not ever pure, not ever pure, not ever pure.

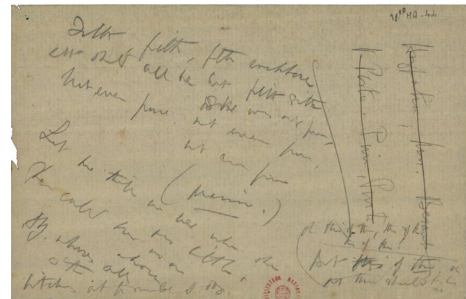
But this of *thee*, oh that thou shouldst be so.
10 Oh this of thee, this of thee, this of thee!

[BNP/E3, 11¹⁰ MA-44^r]

PAPER (171 × 113 mm) Fragment of laid, lighter dun paper, with irregular lower margin and torn left margin, written in gray pencil on the recto. We conjecture that the writing of the passage begins under the indication “Marino” (lines 1–4), then moves upwards (5–8), follows an arrow pointing to the right lower corner (9), and finally goes right above that line (10). Along the right margin, one reads two crossed-out lines of names:

<Hypatia; Mm[e]. Besant>

<*Porto. *Pain, Pinto>



The first of these lines likely refers to the tale of Greek philosopher Hypatia (c. 370–415) retold by theosophist Annie Besant in the volume *Legends and Tales* (BESANT, 1885). In the second line, “*Porto” and “*Pain” might be César Porto and Barry Pain, two authors extant in Pessoa’s private library with volumes published before 1908—the ad quem boundary for Marino (cf. PIZARRO et al, 2010: 302, 315 & 373). “Pinto” was the surname of multiple acquaintances of Pessoa—both friends and foes—including Manuel de Sousa Pinto, Xavier Pinto, and Álvaro Pinto—all mentioned in Pessoa’s 1913 *Diary* (cf. PESSOA, 1966: 32–60).

CORPUS “Marino” as persona.

PUBL. Unpublished.

NOTES

1 A similar opening (“Let me think of her as a child”) appears in 11¹⁰ MA-32^r (PITTELLA, 2020: 606).

- 2-5 It is rather incongruous that, while the young Pessoa gives Marino these misogynistic lines, likely influenced by a series of anti-feministic readings of his youth (cf. BARRETO, 2011), he also annotates, on the very same document, a reference to the tale of Hypatia retold by Annie Besant — two feministic icons — and that Hypatia's tale includes a passage in which she is called "a witch" (BESANT, 1885: 61).
- 5 everywhere] dialectal variant of "everywhere."
- 7 <So she>/She\
- 9 <+>/this\

10. Orangey paper

[11¹⁰ MA-8^r]

Marino.

I will not believe it, no I will not believe it.
I feel my heart wishing to break. 'Tis false
I know it ere he speaks. My heart beats loud
And makes me sane. How sane I am!

- 5 Eh, eh, eh, eh.
Who said anything was pure
Women are pure? None, it is false
All false, all false, all false — eh, eh, eh!

[BNP/E3, 11¹⁰ MA-8^r]

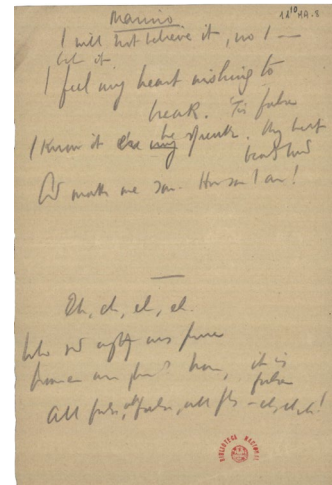
PAPER (110 × 166 mm) Fragment of orangey paper with a horizontal medial fold and irregular left margin, written in gray pencil on the recto.

CORPUS Marino.

PUBL. Unpublished.

NOTES

- 1 I will not believe it, no I — believe it] we interpret the dash as an indication to repeat "will not."
3 <+>/ere\ any [↑he]
8 All false, [↑ all] false



11. Plain yellowed paper, half page

[11¹⁰ MA-2^r]

Last act. When a beggar reveals to Marino that his daughter was not pure.

And this Marino *heard *over daughter
"Thou art a man of truth"

- "Not pure? not pure"
—"Ay, with these very eyes I saw her go to the *house of *mating.
5 They were a *fondling pair

"What thou sayest is hell. I *grow *sore, *sore, terribly *sore. I Listen. Say on.

[2^v]

"Knewst thou her?"

"Ay, so, so. *Mostly well.

10 = "Well, I will give thee such little *pity as thy mere observation shall feel itself grow big upon."

= "Say not, say not—nay, nay, say on

I will not listen to thee, nay, speak, speak

Oh, hell, hell, hell, speak it. I will hear

Speak, oh speak!

They go out

[BNP/E3, 11¹⁰ MA-2]

PAPER (172 × 113 mm) Fragment of plain yellowed paper, with irregular lower margin, written in black ink on both sides.

CORPUS "Marino" mentioned.

PUBL. Unpublished.

NOTES

Rubric Mar[ino] some fragments in Part 1 also refer to the supposed purity/impurity of Marino's daughter (e.g., 11¹⁰ MA-32^r & 41^r, cf. PITTELLA, 2020: 606–607).

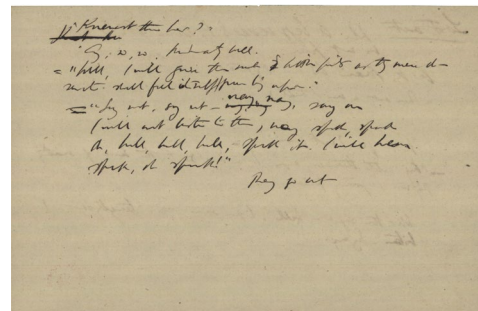
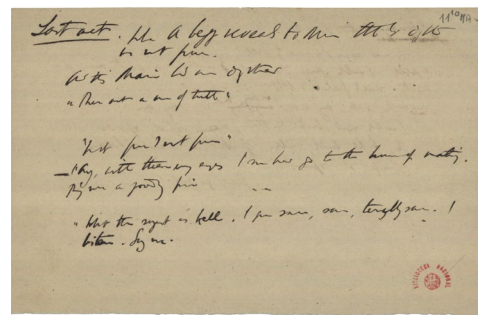
6 <very>/terribly\

8 <*Knewst her> [↑ "Knewst thou her?"]

9 *Much[→stly]

10 such <+> little

11 <nay, nay> [↑ nay, nay]

[11¹⁰ MA-3^r]

The lady Leonora strongly shaken

As if with grief *comes, my lord.

[Leonora] — "Oh, father, father, hearest out me

I crave your instant justice, dear my father

5 Against a *mean witch, a sorcerer,

Who has, oh father listen to me

Poisoned my dearest husband's soul.

= "How? What? What sayst thou?

= "My lord, I am confused. Beatrice do then

10 Speak for me, thou knowst all.

[3^v]

K = Speak, lady?, Beatrice, speak.

[BNP/E3, 11¹⁰ MA-3]

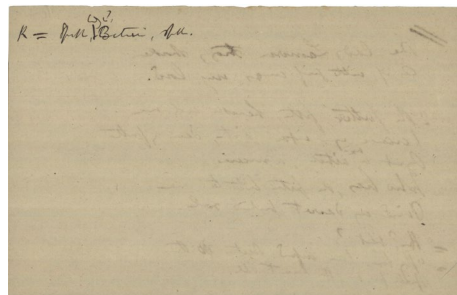
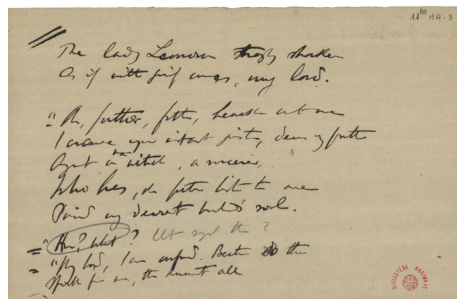
PAPER (172 × 111 mm) Fragment of plain yellowed paper, with irregular upper margin, written in black ink on both sides.

CORPUS K [as persona; mention of "Leonora," who appears in a fragment in Part 1 (11¹⁰ MA-21', cf. PITTELLA, 2020: 624)]

PUBL. Unpublished.

NOTES

- 2 *com<es>/es\] an alternative conjectural reading is
 "curses," which Leonora does later in the scene, if we
 consider "a *mean witch, a sorcerer" as cursing.
- 4 cra<ve>/ve\
 5 a [↑ *mean] witch
 8 What sayst thou?] added in gray pencil.
 9 <t>/do\
 11 Speak, [↑ lady?.,] Beatrice

[11¹⁰ MA-4']

- K = Know you Lord Vincenzo well?
 = As no other, my lord; I was in the wars with him, his companion ever; an
 excellent brave man, my lord, a fair man in all ways.
- K = What may be this terror he is in?
 = Sorcery, my lord. 'Tis the Devil's hand. He was no man to fear. He did have,
 true, some fits of the melancholy, but they past, □ This is black work; □

[BNP/E3, 11¹⁰ MA-4']

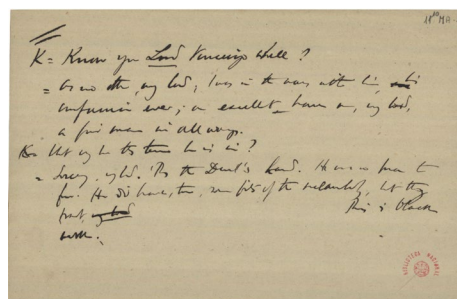
PAPER (172 × 111 mm) Fragment of plain yellowed paper, with irregular lower margin, written in black ink on the recto.

CORPUS K [as persona; "Vincenzo" mentioned]

PUBL. Unpublished.

NOTES

- 1 w<t>ell
 2 him, <we> [↑ his] companion ever; an excellent<,>
 4 *past, <my lord>

[11¹⁰ MA-5']

Last act

Almost last scene—brought before King

- K. —Why what's this
 1st courtier A man, my lord
 2nd courtier *Behind dirt. Dirt & a man, my lord
 K What a creature. This is no one but the devil.

- 5 2nd courtier Then is the world *good, my lord, for the devil to turn to so base. A little further off, *swich. Thou art worse shalt thou see.

[BNP/E3, 11¹⁰ MA-5^r]

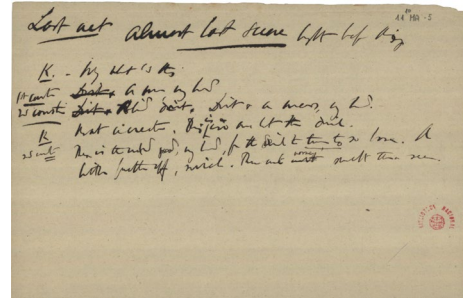
PAPER (172 × 113 mm) Fragment of plain yellowed paper, with irregular upper margin, written in black ink on the recto.

CORPUS "Marino" mentioned.

PUBL. Unpublished.

NOTES

- 2 <Dirt &> A man
3 <Dirt &><, >/. \ *Behind dirt
4 This [↑ is] no [↑ <+>]
5 the <de>/de \ vil to /turn to/
6 *swich. Thou art <*worst> [↑ worse] the conjectural "*swich" as a dialectal variant of "such."

[11¹⁰ MA-6^r]

"To-day I am well, I see things aright. Fair she was & pure

"Alas,¹ alas, alas!"

"But she died. I know what I say. Dead as a block of stone. When she was small dost thou know, she used to play² on my knee. She had³ custom of playing with my beard, pulling it as children will. My beard⁴ was not then all dirty as now; somehow⁵ was I happy then. Now, now, oh now! (Weeps) I crave thy patience. I had a wife & she died in one year. Another wife, she left me & she wrote a letter where she said—what said she? I remember not. Then all laughed at me & said: "there goes the cuckold" Knowst thou what is a cuckold? Now, if thou shouldst not,⁶ but I was *not attentive that I spoke to thee,⁷ but I was thinking on my daughter.⁸

[BNP/E3, 11¹⁰ MA-6^r]

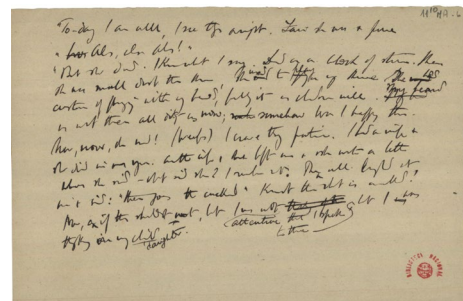
PAPER (172 × 113 mm) Fragment of plain yellowed paper, with irregular upper margin, written in black ink on the recto.

CORPUS [reference to key events in Marino's life, corroborating the outline in 11¹⁰ MA-10^r, cf. PITTELLA, 2020: 631]

PUBL. Unpublished.

NOTES

- 1 <Was> Alas,
2 <used> [↑ used] to <play> [↑ play]
3 She <*would> [↑ had]
4 <My beard> [↑ My beard]
5 <*someh> somehow
6 <as> if thou knowst<, > not,
7 I was *not <thinking of *th> [↓ attentive that I spoke to thee],
8 I <was> [↑ was] thinking <i>/o \n my /child./ [↓ daughter].



[11¹⁰ MA-7^r]Act III or last¹When Marino tells □ who he is □²

= "How to explain it

I feel a fear so great take hold of me

As I thought not within my manhood lay

No more, no more resistance. Chilled am I

And shake not *of³ wild-eyedness □

"Dost⁴ thou know me, I am Marino, I think thou rememberst, the cuckold,⁵
knowst thou not? So thou dost, so thou dost. Thou rememberst I⁶ had a
daughter: she's dead."

"I pray thee, no more. I have no more feeling to match thy⁷ grieving of □

[7^v]

—"Dead, quite dead.

—"No more of it, no more."

—"I think I know thee. Thou wert kind⁸ to me once, and my daughter loved
thee, I remember. Ay thou wert good. Ay.⁹ I forgot *how thou wert, I
crave thy pardon but I am very old, very old, old & mad.¹⁰ The dogs bark
at me & men beat me from road to road, & on me spat upon like this
(spits).¹¹ Ever so. My daughter is dead"

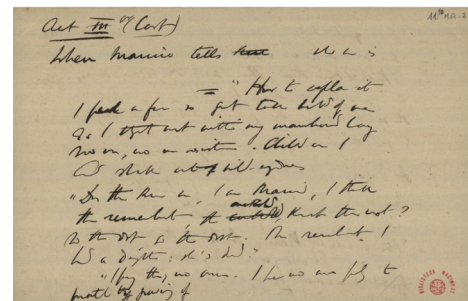
—"Can¹² *one *hear this & live on, *dreading¹³ oneself¹⁴ the cause. Cease, I
pray thee, cease! Cease, 'cause it is I that am vile."

—"None is vile but Marino. He lives on the road & there beggars say 'Get out
of my way'. They kick him & they laugh out: he is a cuckold they say &
he's but his daughter. It is true, very true. Dost thou not remember my
daughter. She is fair. Fair & pure. Woe, woe, woe, fair & pure & dead.
Alas, alas, alas (of rage).¹⁵

= "Curse,¹⁶ remember, all, all things but a kind word from thee.¹⁷

[BNP/E3, 11¹⁰ MA-7]

PAPER (172 × 113 mm) Fragment of plain yellowed paper, with irregular lower margin, written in black ink on both sides. While the first lines are in verse (iambic pentameters, when complete), the writing curiously shifts to prose as of the middle of the recto and throughout the verso (therefore, we indicate any genetic notes with superscript numbers, as we do for prose). This passage seems to correspond to Marino's "mad speech" referred to in 11¹⁰ MA-32^r (PITTELLA, 2020: 606).

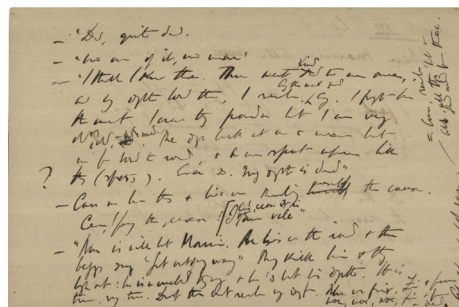


CORPUS “Marino” mentioned.

PUBL. Unpublished.

NOTES

- 1 Act <III> [↑ or] (last)] though the “III” seems crossed out, the addition of “or” conveys hesitation—hence we edit the crossed-out element.
- 2 Marino tells <*Vinc> who he is □
- 3 <+>/of\
- 4 Dos[t] amendment to match the 2nd-person elsewhere.
- 5 <cuckold> [↑ cuckold],
- 6 As of this point, the text seems to shift from verse to prose, leaving meter aside.
- 7 <*thy>/thy\
- 8 <kind> [↑ kind]
- 9 I remember. [↑ Ay thou wert good] Ay.
- 10 very old, [↑ very] old, <old> [↑ old & mad.]
- 11 Question mark to the left of this line.
- 12 [“Can] editorial open-quotes.
- 13 *dreading oneself] we have also considered the reading “*Rodrigo, oneself”—but the sequence of the dialogue makes one believe that this line is spoken to (& not by) Marino; note Pessoa left blank the name of Marino’s interlocutor in this scene, after canceling “*Vinc[enzo]” (see note 2).
- 14 <*himself> [↑ oneself]
- 15 This sentence is written along the right margin, perpendicularly to the previous ones.
- 16 [“Curse,] editorial open-quotes; this line resembles the fragment 11¹⁰ MA-42^r (edited as annex).
- 17 Written along the right margin, above the previous one, with a line indicating the sequence.



[11¹⁰ MA-25^r]

Here; this stick is the world: see how I break it. (*Bends it several times across¹ his knee but cannot break it*). I am weak & old, no matter; it is as if it were broken.

He shows² the other beggar the medallion with daughter’s portrait;³ the other steals it afterwards.

[BNP/E3, 11¹⁰ MA-25^r]

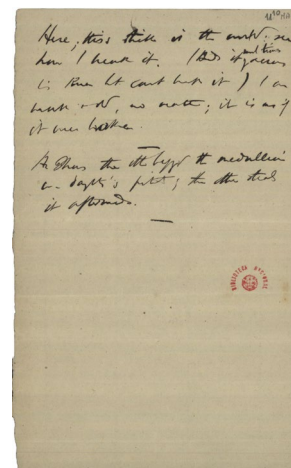
PAPER (108 × 172 mm) Fragment of plain yellowed paper with irregular left margin, written in black ink on the recto. This seems to be the same paper type of 11¹⁰ MA-2 through 7, only torn a bit more (becoming narrower) and written in portrait (instead of landscape) orientation.

CORPUS “Beggar” & “daughter” mentioned.

PUBL. Unpublished.

NOTES

- 1 Bends it [↑ several times] across
- 2 [←He] Shows
- 3 *w[ith] daughter’s portrait;] the stealing of the daughter’s portrait is referred to in 11¹⁰ MA-13^v.



12. Laid darker dun paper

[11¹⁰ MA-39^v]

But what is this?
 Whom bringst thou there?
 Sir, is she dead?
 Dead, who is dead?
 Who is dead? Friend, thy too uncertain words
 5 Awake in me, I know not how, in spite
 Of my conception an uncertain fear.
 Speak, friend. Who is dead?
 = Sir, I mean nothing. Sir I mean but this.
 I meant sir not to give you pain or sorrow.
 10 M Speak, *man speak.
 If that's my servant *Thomaz that you *heard
 Say so, I know him dead. I've wept his death.
 Ay ere it be my servant say so!
 I have suffered *worse
 15 My dreadful thought *ere it were my daughter
 Thy hesitation I could comprehend
 Nevertheless speak.

[39^v]

I'll make me humble; I'll eat dirt i' th' ways.
 I'll beg, I will forfeit all happiness,
 20 I'll make me a slave, I'll lie down
 For men to tread upon me. I desire
 To suffer more.

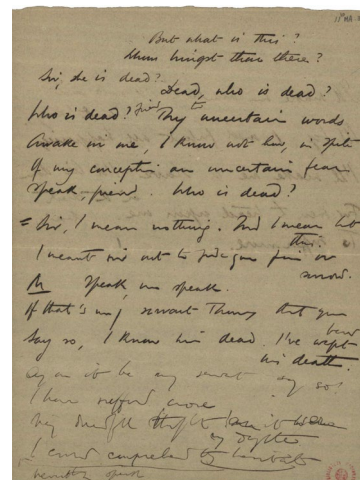
All deaths I can suffer all—*ills ay all
 Save—God haste away the thought—my daughter
 25 —Oh, *woe, woe.

Leave me alone, + *fool, stone the knave

I call thee to witness
 That I curse God as no man e'er hath done.

[BNP/E3, 11¹⁰ MA-39]

PAPER (167 × 222 mm) Fragment of laid, darker dun paper with a horizontal medial fold and three irregular margins, written in two different black inks (thicker and thinner) on both sides, with additions in gray pencil on the verso. It is difficult to conjecture the exact order of writing on this



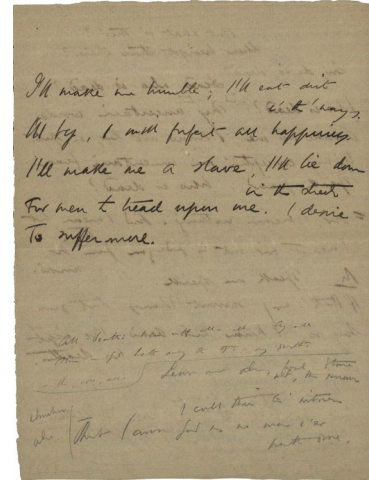
document, which comprises two different campaigns on the recto (thicker ink followed by a rushed hand in a thinner ink), plus three on the verso (thicker black ink above the fold, and a thinner ink plus a gray pencil separated by a line below the fold).

CORPUS M [persona]

PUBL. Unpublished.

NOTES

- 1 dead? [↑ Friend{,}] Thy [↑ too] uncertain] editorial comma.
- 15 <*s>/t\hought <+>/*ere\ it <were>/were\
16 [I could comprehend] ⇌ [thy hesitation]
- 13-17 Written in a thinner black ink with a much more rushed hand.
- 18-22 The masochism of this stanza (e.g. lying down for others to tread upon) resembles the images in fragment 11¹⁰ MA-15^r.
- 23-25 Written in a thinner black ink in a much smaller hand below the fold.
- 26 alone, [↓ †] *fool
- 26-28 Written in gray pencil, separated from the thinner black ink by a penciled line.
- 27-28 To the left of these lines, one reads the note “elsewhere also”—and in fact the scene of Marino cursing god is developed in other fragments, such as 11¹⁰ MA-40^r.



[11¹⁰ MA-47^r]

M^o

I cannot think of thee but my thoughts *soil thee,

□

At the end, after taking shawl.

*Courtier:¹ He smiles² my lord, his eyes gleam.

[47^v]

Will. What is your pleasure, sir?

M. My pleasure, sir, is women.

Will. I mean, sir, what will you please?

M. At all occasion,³ friend, I shall⁴ please myself, being indeed the man I know best and know best therefore how to please. (*Aside*) I lie for the joking, I lie, for, by Hell, I know myself ill enough, & outside all illness what pleases me best.

[BNP/E3, 11¹⁰ MA-47]

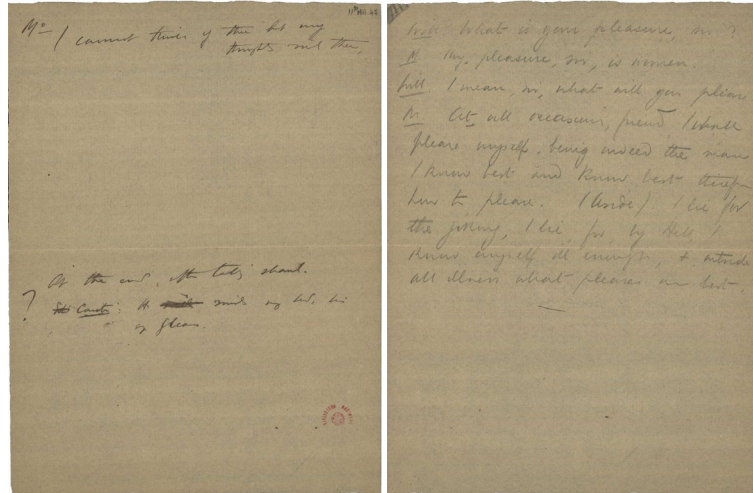
PAPER (167 × 221 mm) Fragment of laid, darker dun paper with a horizontal medial fold and three irregular margins, written in black ink on the recto, and in gray pencil on the verso.

CORPUS M[arin]o [as persona in 47^r; together with the “shawl,” the abbreviation “M^o” makes the attribution of the recto text indisputable. However, the verso (written in gray pencil instead of black ink), displays “M” (not “M^o”) in dialogue with a “Will.” persona that does not appear anywhere else in Marino; therefore, one should approach it as a weaker attribution, although the verso text was edited unreservedly as part of Marino by LOPES (1990: 178).

PUBL. 47^r unpublished; 47^v in LOPES (1990: 178).

NOTES

- 1 <*Sold>[*Courtier]
- 2 <*smiles> smiles
- 3 At<,> all occasion,] LOPES (1990: 178) transcribed it as "At all reasons."
- 4 <w>/sh\all] LOPES (*idem*) transcribed it as "whould" (*sic*).



13. Laid lighter dun paper

[11¹⁰ MA-20^r]M^o

- When she was small she would come to me.
 How questioned she! † □
 She would play with my beard & pull my ears
 And laugh at this chastisement, □
 5 And work sums with her & extol her; which I did

- Let me step over years. I cannot follow
 The full course of that life so sweet & mine
 Knowing that death is not its early top...
 I think upon her as she was when yet
 10 An infant, then I track her through all years
 Of childhood & of youth □
 And I say: thus she was when she was little
 Now she is dead! □
 Thus was she □: now she's dead!
 15 Thus was she *older □: now she's dead!

At every sight of her I conjure up
 Within me, a voice cries: "& now she's dead"

[20^v]

- Dost thou remember her?
 I do remember
 And feelst thou not. Nay, thou wert not her father
 20 Yet surely feelst thou—a □ pain
 At knowing that *she was no longer is.

Bear with me. I *spoke not *sooner.
My soul is sick with grief. I am too lost in it
To find myself in words.

[BNP/E3, 11¹⁰ MA-20]

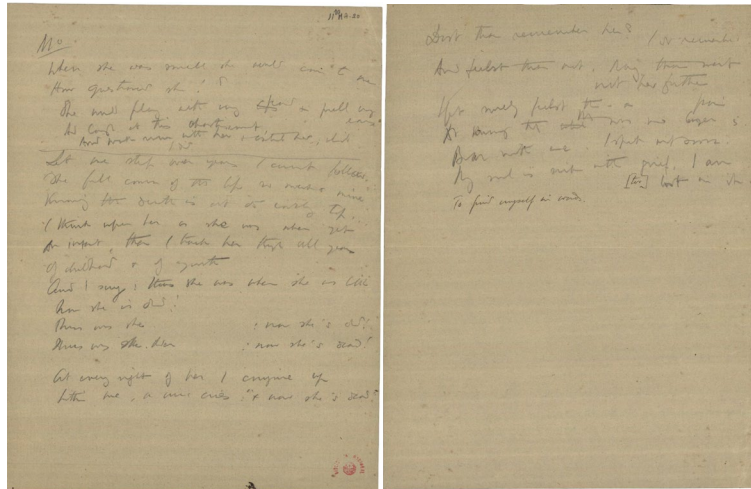
PAPER (170 × 221 mm) Fragment of laid, lighter dun paper with a horizontal medial fold, written in gray pencil on both sides, with interventions in a thick black ink on the verso (the verso is written in the opposite direction and below the fold).

CORPUS M[arin]o [as persona]

PUBL. Unpublished.

NOTES

- 2 †] the illegible is but a fragment of a letter.
3 <lips> [↑ beard] doc. 11¹⁰ MA-6^r also refers to Marino's daughter playing with her father's beard.
21 <*what> [↑ *she]
23 [←[too]] lost in it] penned addition within brackets.
24 Last line added in black ink.

[11¹⁰ MA-45^r]

[Leonora] = Have justice done, have justice done, my lord!

[King] —How, child, thus to me?

[Leonora] —Dear my lord, forgive me.

It was my care that spoke, oh grant me justice
'Gainst who with evil arts and witcheries foul
5 Haveth stolen my husband's soul into despair.

Justice, my lord, forgive that I repeat
Justice, oh rapid justice, good my lord!

Beggar. He would caress the mantle...

I have heard
Of charms & □ in clothes, in mantles therefore,
10 It may be that this mantle is of those,
Or it may be that it be not of those
But I know not if it be so, my lord.

But I know nought of it (I know not, I mean,
As to him, for that of charms I know it true
15 And oft I thought his might be one—I thought idly,

I do not say that it is so.

K[ing] — Enough

The 20 words of this man are one word.

[Beggar] Fingering that mantle & saying low words
 (While I heard not, but thought strange, being low,
 20 And spoken to the mantle, so it did appear
 And haply was not, for he might be praying

[45^v]

Though he knelt not, of a truth.

Of □ witch's habiliments
 (Though whether this be of them I know not)

25 K. Sirrah, the truth.
 Hast thou seen aught in this man which might look
 Towards witchery and arts black & unallowable
 Or communings with the Devil.
 B. So, so, your sovereign Highness.
 30 K. So, so? Speak out & say:
 Hast thou not noticed in him aught of witch
 Hast thou not words, sirrah, or thou sufferest for it...

K. Foolish he looks
 And hard of mind.

Bishop. My lord, 'tis not unnatural
 35 For dealings with the Devil, while they feed
 With an exterior & unnatural cunning
 Yet do defile the natural & bright
 The *minor & Godgiven intellect of man.
 It is no wonder nor no □

40 But rather a most clear & severe proof.
 K. Thou hast resolved me to it, when I found
 My rage might be speaking through my reason
 And calling itself justice. What says he?

[46^r]

Captain Naught, your highness, he mutters things
 45 The nearest ear can catch not.

K. You have it
 The *swans recoiling lastly in the dark
 *Never of them have dulled the scheming mind

While nowise bates the crime nor justice' hand,
 Nor makes a surety for the future year
 50 The mantle from him. Burn it... Nay, my lord,
 What, my lord Bishop, shall be done with it?

*B[ishop] With holy water & the curse of God
 Worked by the priest. The church is nearby. Let them
 Carry it there & leave it. The rest I'll see to.

55 K. I thank thee for it. Take it from him.
 And as fit punishment for his vile arts
 And □ dealings with the Devil, and show
 Of penalty lest others do the same.
 Let him be carried to the torture □

[46^v]

M^e.
 60 I am a man of simple thoughts. I know't
 And men may laugh at me, but I care not
 *Leonora I *mock not evil with them.

M^e. —What have I done to suffer thus?
 —Thou findest eloquence, oh suffering heart.

65 I would I know how I could pity thee.

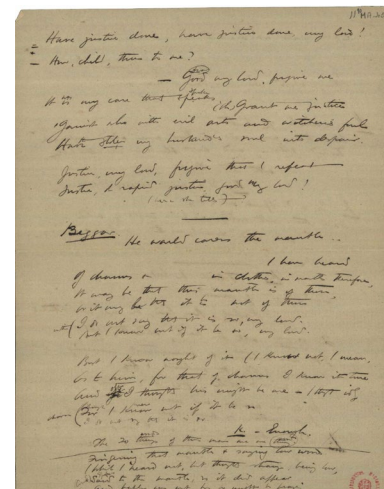
M^e. Men that smile at her, laugh at me. Yet I
 Have done no evil, ought no harm. & yet 'tis on me
 That all the burden of □ falls
 When crime is done
 70 Men praise not the assassin or the thief
 Nor □ with sneers the sufferer.

[BNP/E3, 11¹⁰ MA-45 & 46]

PAPER (171 × 222 mm) Two fragments of laid, lighter dun paper with horizontal medial folds, written in black ink on both sides, with additions in gray pencil on all pages except 45^r. On the upper left corners of 45^v and 46^r, one reads the page numbers "2" and "3," respectively.

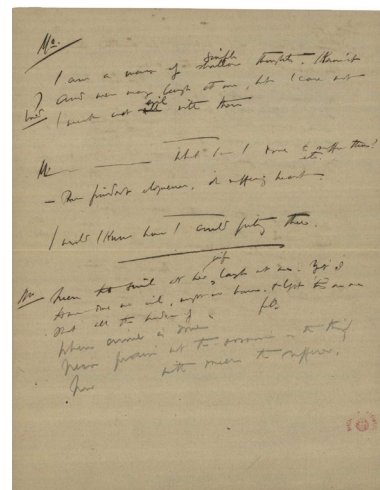
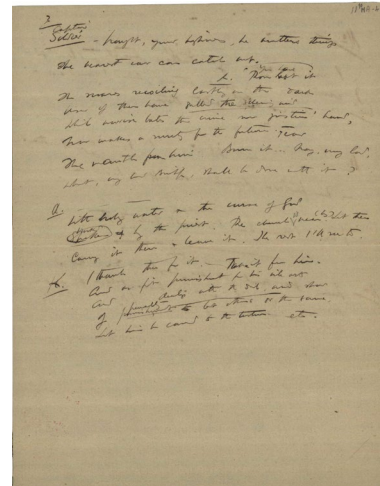
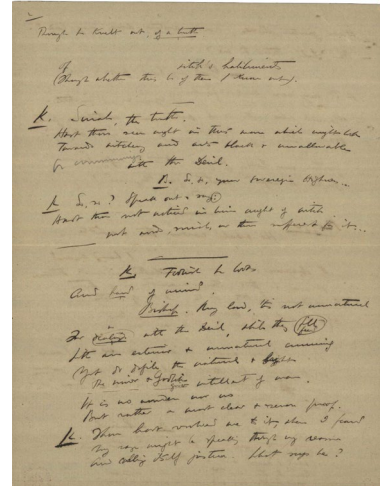
CORPUS "Marino" mentioned.

PUBL. Unpublished.



NOTES

- 1 The conjecture of Leonora being the first to speak in this scene comes from 11¹⁰ MA-3^r, which develops a similar accusation of a supposedly bewitched husband; Leonora also appears in a passage in Part 1 (11¹⁰ MA-21^r, cf. PITTELLA, 2020: 624).
- 2 Good [↑ Dear] my lord
- 3 It is [↑ was] my care that speaks [↑ spoke], | [←(Oh)] Grant me justice] though the line seems split on the ms. (with its second part indented), there seems to be no change in speaker; thus we edit it as a continuous line apparently spoken by Leonora.
- 5 Have[↑th] /stolen/
- 7 Under line #7, a note with a question mark: (here she *tilts)[→?] that it is [↑ be] not
- 11 I do not say that it is so, my lord. [↓ But I know not if it be so, my lord.] with the meta-note "either" to the left of the alternative lines.
- 13 (I kno<*w>/w\ not] the parentheses are never closed but rather interrupted by the King's "Enough."
- 15 <*oft> [↑ oft]
- 16 For [↑ Though] I know [↑ knew] not if it be so [↓ I do not say that it is so.] with the meta-note "choose" to the left.
- 17 The 20 things [↑ words] of this man are one thing [↑ word].
- 20 [←(And)] Said [↑ Spoken]
- 23 /of a truth/
- 32 — not words, sirrah] the underline indicates the repetition of "Hast thou" from line #31.
- 34 /hard/
- 35 For /dealings/ [↑ †] with the Devil, while they fill [↓ feed] the illegible mark above "dealings" could be a variant ("one") or a meta-note ("no"); but "one" breaks the meter and the agreement between "dealings" and "they"; thus, we leave the initial word.
- 37 <†>/brig\ht
- 38 — — — [↑ The minds & Godlike[↓given]] the horizontal lines suggest a space initially left blank.
- 44 Soldier [↑ Captain]
- 45 Thou ha<s>/s\t [↑ You have] it
- 47 /dulled the scheming mind/
- 48 justice' hand] no extra "s" after the apostrophe (like in the expression "for justice' sake").
- 50 f<*rom>/rom\
- 53 Spoken [↑ Worked] <of> by the priest. The church [↑ is] near[↑(by)].
- 58 Of /punishment/ [↑ penalty] <to>
- 59 torture etc.] we read "etc." as a meta-note and hence omit it from the main text.
- 60 shallow [↑ simple] thoughts. [←I] Know't
- 62 <*all> [↑ evil]
- 63 thus? [↓ etc.] we read "etc." as a meta-note and hence omit it from the main text.
- 66 Men that smile at her [↑ wife] we read "wife" as a clarifying meta-note and not as variant.
- 67 [←&] Yet



14. Plain yellowed paper

[11¹⁰ MA-13^v]*(end of 2nd act.)**Marino (alone)*

No home, no wife, no child.

Ay me! ay me! Driven from everywhere
Persecuted and stoned—barked at by dogs

Oh, oh, oh, oh—how much unhappiness
 5 All in one man & one man *bears it all
 And dies no, *nor goes mad of it. Oh!

*(lies down & sobs)**(*Laid his hands in his neck & they catch in the “muffler”; he takes it off and looks at it)*

“My child’s shawl
 10 She had since she was little. My little *child
 My dead child. Oh for her little *arms
 For her kiss—alas, oh, oh, alas
(Lies down & rolls along round & round in pain)
 My little child—’tis all I have of hers
 15 *(Embraces the muffler & *kisses it)*
 My pain *grows into rage. I rage to be alone
 Alone, alone, alone. No one with me

[13^v]

Not a dog, not a *beast, not a *woman

Ah no, I have also her portrait
 20 Her portrait in *fact *(draws it further)*
*(Bites his own hand I *note)* this is too much,
 Too much, too much pain—too much pain for a man

*Beginning of III act**Enter Marino*

“They stole her portrait for me, the frame was gold
 I might have known it, but they might have left
 25 The portrait to me. Give it back to me.
 ’Tis no one to thee, and to me ’tis life
 Pity me, I am mad. Yet have I come to be so.

Ho, ho, I see the Heaven's *tribe. I'm mad
To think, but not to feel.

[BNP/E3, 11¹⁰ MA-13]

PAPER (172 × 224 mm) Fragment of plain yellowed paper, with a horizontal medial fold, written in black ink on both sides. The verso includes a sentence spoken by Marino and a few notes on the drama which have been apparently crossed out—a line connects a segment above to a segment below a text we edit as APPENDIX 1.

CORPUS Marino [as persona]

PUBL. Unpublished.

NOTES

- Rubric <sobs> [↑ alone]
3 <barked at> [↑ stoned]
7 <*pours> [↑ sobs to] lies down & sobs
8 “muffler”[:]
9 The shawl also appears in 11¹⁰ MA-9 and in a passage edited in Part 1, in which Marino finds all his daughter's belongings sold, except for her shawl (11¹⁰ MA-52, cf. PITTELLA, 2020: 616–617).
13 (Rolls about the <floor> ground [↓ Lies down & rolls along round & round] in pain)
18-19 These two lines linked across an apparently cancelled segment (edited as APPENDIX 1).
26-27 Lines written on the lower right corner of the page, diagonally to the preceding text.
28-29 Lines written along the right margin of the page, almost perpendicularly to the rest of the text.

APPENDIX 1 (BNP/E3, 11¹⁰ MA-13^v; unpublished, apparently crossed out by a diagonal line; the parenthesis and the meta-note are by Pessoa; in the note, “full” is used as an adverb, as in “they know full well”):

Marino is unhappy, M[arino] is unhappy, M[arin]o is unhappy
M[arino] is unhappy. (pours sand upon his head)

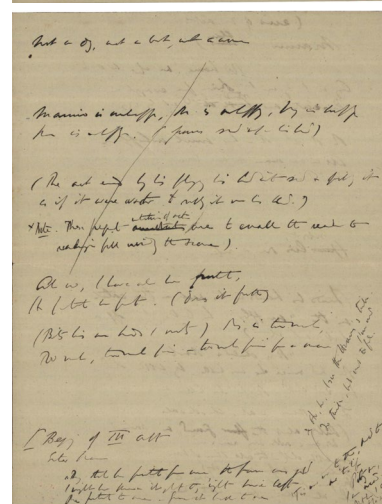
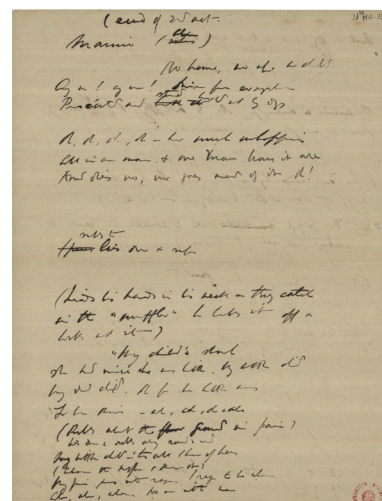
(The act ends by his *plunging his hand into sand & filling it as if it were water & *rubbing it on his head.)

Note. These frequent <annotations> [↑ *annotations of action] are to enable the reader to realize full *vividly the scene).

[11¹⁰ MA-12^v]

Who art thou?

= “Marino, who laughs not at the impotent man, nor at the eunuch,¹ nor at the cuckold, nor at the bastard neither. He is wiser than laughter. He knows who *weeps. Marino who lies on the *ways that dogs may piss on him, *that they



think him low, that travellers² may kick him, who is driven from □. I know of
*their *laughter.³ Marino is a cuckold. Vile, vile, vile, very vile.⁴

= Thou art Marino⁵ the merchant?

= No, Marino the cuckold.⁶

(pouring sand upon his head) Rain sand, rain dung on this vile head. Dirt,

□ Marino is not happy.⁷

Do not harm Marino.

Pity poor Marino.⁸ Pray for his soul.

= How evilly his smells! (this the first remark made by one janitor — not bad man —
present & hitherto silent)

= He is made of dung, Marino is. Pray for his soul.

[12^v]

(Enter Marino, all soiled in face & all ragged; his face full of mud lies hid in. He enters
with a handful of sand which he drops.)

= "Dirt,⁹ nothing but dirt."

"Had you not a daughter"

—Dead, sir, dead, deader than any thing

Dirt & tears make Marino¹⁰

How's this? He speaks of himself as of another: he says "he," "Marino" of
himself.

= "Marino¹¹ is no *person *than it which say I.

= "Oh, sad aptness of expression, this,¹² this is sense not tears.

[BNP/E3, 11¹⁰ MA-12]

PAPER (172 × 224 mm) Fragment of plain yellowed paper, with a horizontal medial fold, written in black ink on both sides, with interventions in gray pencil on the recto. It is unclear which side of the doc. should appear first.

CORPUS "Marino" mentioned.

PUBL. Unpublished.

NOTES

- 1 eunuch[.]
- 2 on him, [↓ *that they think him low], [↑ that] travellers
- 3 I know of [↓ *their *laughter.]
- 4 Marino is a cuckold[.] [↓ Vile, oh very] [↓ (Vile, vile, vile, very vile){.}] editorial periods.

He art thou?
= Marino, who laugh not at the important
man, nor at the unimportant, nor at the
cuckold, nor at the bastard neither. He
is more than laughter. He knows the world.
Marino who is, to be, the top of fun,
a laugh, a traveller may kick him, who
is a eunuch. (Marino is a cuckold)
(Vile, vile, very vile.)
= Then art thou the merchant?
= No, Marino the cuckold.
(pouring sand upon his head) Rain
sand, rain dung on the vile head. Dirt.
Marino is not happy.
Do not harm Marino.
Pity poor Marino. Pray for his soul.
= How evilly he smells! (this the first remark made by one janitor — not bad man —
present & hitherto silent)
= He is made of dung, Marino is. Pray for his
soul.

Enter Marino, all soiled in face & all ragged; his face full of mud lies hid in. He enters
with a handful of sand which he drops.
= "Dirt, nothing but dirt."
= "Had you not a daughter?"
= "Dead, sir, dead, deader than any thing."
Dirt & tears make Marino.
How's this? He speaks of himself as of another. He says "he," "Marino" of
himself.
= "Marino is no person than it which say I."
= "Oh, sad aptness of expression, this, this is sense not tears."

- 5 M[arino]
 6 cuckold<?>/.\
 7 unhappy [↑ not happy.]
 8 Marino<,>[↑.]
 9 Sand [↑ Dirt],
 10 <*make *Marino> [↑ make Marino]
 11 <*Dirt> [↑ Marino]
 12 This [↑ *why *this '?'],] as the addition seems doubted by a question mark, we edit the initial var.

[11¹⁰ MA-15^r]*Marino.*

I'll tell thee what. I'll *lie* me down i' th' way
 For men to tread upon me & *for dogs
 To wreak their refuse on me. I was born for it.
 I'll bear to lick their feet.

Taking mantle—

- 5 No, not that mantle; it was my child's mantle
 My little child's; 'tis all I have of hers
 No, no, leave me the mantle, let me keep it
 (*They take it again*)
 Now I have nothing, nothing in the world
 10 Kill me
 All is ended, is all ended, all is ended!
 No more.

[15^v]

- Dost thou glory in being a cuckold?
 —Ay, I laugh at it. Hear me: ha, ha!
 15 —I would thou hadst not laughed.
 I would thou wouldst not laugh, friend; I like not thy laughter.
 —Do I laugh well?
 —No, thou dost not; I prithee laugh no more.
 (*Marino weeps*)
 20 —He weeps.
 —Ay, make *none laugh as he did, make *many *thus weep. Let us go.

[BNP/E3, 11¹⁰ MA-15]

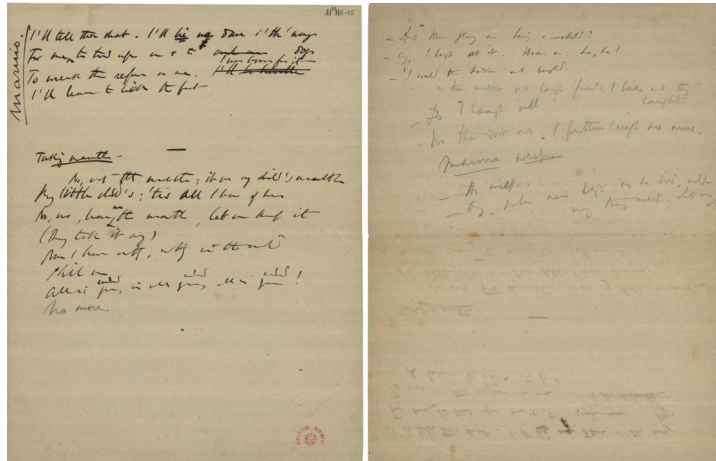
PAPER (172 × 223 mm) Fragment of plain yellowed paper, with a horizontal medial fold, written in black ink with one line added in gray pencil on the recto, and in gray pencil and a thinner black ink on the verso.

CORPUS Marino. [indication along the left margin of recto]

PUBL. Unpublished.

NOTES

- 1 I'll lie m<y>/e\
 2 & to [† *for] <† *me> dogs] there is another way to transcribe this line: the conjectured “*for” may just be the cancellation of “my” in line #1, and “dogs” may be a supra-variant of “it” in line #3 (“I was born for it [† dogs]”)—with line #2 then left incomplete after “& to.”
 5 This “mantle” appears as a “shawl” in 11¹⁰ MA-9 & 13 and in a passage in Part 1, when Marino finds his daughter’s shawl (11¹⁰ MA-52, PITTELLA, 2020: 616–617).
 3 <I’ll be humble> [† I was born for it]
 7 leave [† me] the mantle
 11 All is gone[† ended], is all gone[† ended], all is gone[† ended]!
 12 Line added in gray pencil.
 16 “ “ thee wouldst] the quotes indicate the repetition of “I would” from line #15.
 18 No[,] editorial comma.

[11¹⁰ MA-14v]

- King = Who art thou?
 M = Marino.
 King = How, not a *highness* to me?
 = Marino, your Royal Highness.
 5 = What *art thou? A *witch they say, what is thy trade sir?
 = Tears, my lord.
 = *Crocodile’s I imagine.

This is a faker

- Who *tricks with vague expressions & strange words
 To put our judgement around—’tis even so
 10 = Marino is unhappy.
 = What says he?
 = That Marino, this, he, is unhappy.
 = But who asked him of it?
 = No one, my lord; he of himself said it.

[14^r]

- 15 My lord.
 Your Royal Highness.

See that he is taken

Onto the torture chamber, limb for limb
 And bone for bone be he *dissevered then
 ‘Till he know death ten thousand thousand times,
 Be this example to all † that

20 Like trouble □ *with the †.

= It shall be done, My Highness

= Mark ye *file

With strict exactness, make him live to know

Me royal *venger for the dirty *mock

See that no bone escapes.

As shadow to object

25 Shall the deed to your will,

= I know it will

Take him away. Go we in. Sweetest daughter

The cloud is past that was upon our joy

Let us go in, strike drum, beaters □

Let us go in, □ this, fifers, strike up drums, beaters

== end ==

[BNP/E3, 11¹⁰ MA-14]

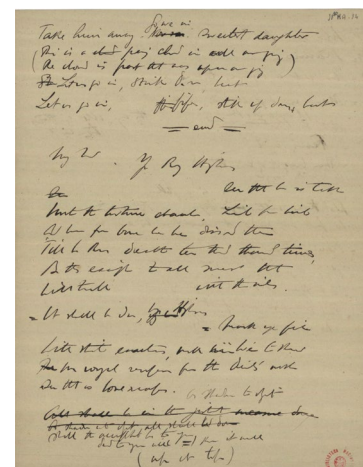
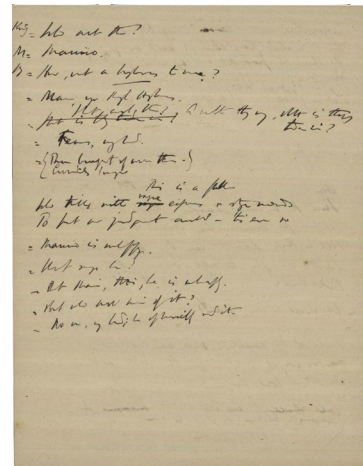
PAPER (171 × 223 mm) Fragment of plain yellowed paper, with a horizontal medial fold, written in black ink on both sides.

CORPUS King | M[arino] [as personae; and "Marino" mentioned]

PUBL. Unpublished.

NOTES

- 5 <What is thy trade sir?> [↑ What are thou?] A *witch] though
 "a *witch" is only a conjectural reading, Marino is referred to as "a
 witch" in 11¹⁰ MA-3^r and 45.
- 6 <†>/T\ears
- 7 Thou *laughest of *me *then. [↓ *Crocodile[']s I imagine]
- 8 <vague> [↑ vague]
- 15 Yo[ur] Roy[al] Highness | <*See> □ [→ See that he is taken]
- 21 <my>[My] Highness
- 22 <†>/him\
- 23 <The> Me
- 24 <All shall be in the justest measure done> [↓ <As shadow
 onto object all shall <†>/be\ done>] [↑ As shadow to object]
- 25 Shall the accomplishment be to you] [↓ deed to your will]
 under this line, one reads the note "(up at top)" indicating that
 the scene continues with what is written atop the page.
- 26 <*Now †> [↑ Go we in].
- 27 (This is a <cloud> passing cloud in <*our>/*all\ our joy) [↓
 The cloud is past that was upon our joy]
- 28 <*Str> Let us
- 29 this[,] fifers,] editorial comma; the note "== end ==" suggests a
 tentative end for the play.



III. ANNEXES

[11¹⁰ MA-43^r]

Marino. Marino
 Stella. Stella.
 Terentius. Terentius.

Spirit of Time ?
 Spirit of Space.

Terentius
 Terentius
 Terentius

[BNP/E3, 11¹⁰ MA-43^r]

PAPER (109 × 172 mm) Fragment of ruled off-white paper with mold stains (head of about 2 rows), with evidence of being torn on the side margins, written in black ink and gray pencil on both sides. The recto presents the names Marino, Terentius, and Stella; given that Terentius also appears on 11¹⁰ MA-42^r (and in Part 1, cf. PITTELLA, 2020: 611–612), one wonders if “Stella” was another persona connected to the tragedy of Marino. The verso, featuring different personae indicated by abbreviated names, is likely extraneous to Marino (see APPENDIX 1).

CORPUS “Marino” mentioned.

PUBL. Unpublished.

APPENDIX 1 (BNP/E3, 11¹⁰ MA-43^v; unpublished dialogue between two characters indicated by “Abr” and “Or,” standing perhaps for the Old Testament patriarch Abr[aham] and for the word for Light in Hebrew—romanized as Aur/Ohr/Or—a central Kabbalistic term in the Jewish mystical tradition):

<A beauteous>

*Or

I live throbbing through all things

*Abr[aham]

I am things themselves.

*Or.

I am the shadow of the Unknown

Abr[aham]

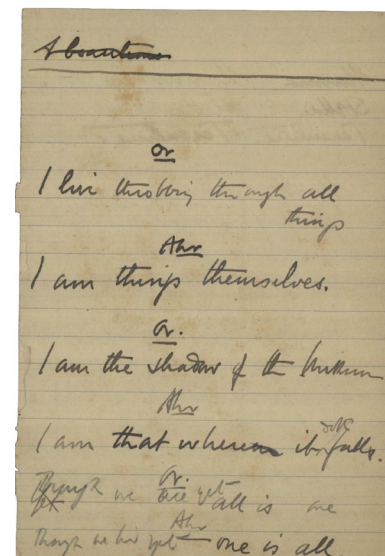
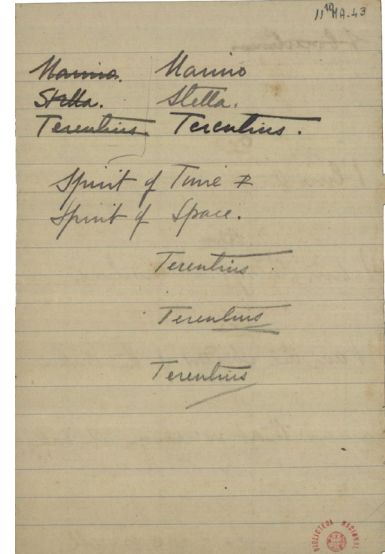
I am that where<ver> it [↑ doth] fall<s>.

*Or.

<Yet> [↑ Though] we are [↑ yet] all is one

Abr[aham]

Though we live yet one is all.



APPENDIX 1 (BNP/E3, 11¹⁰ MA-42^v; unpublished):

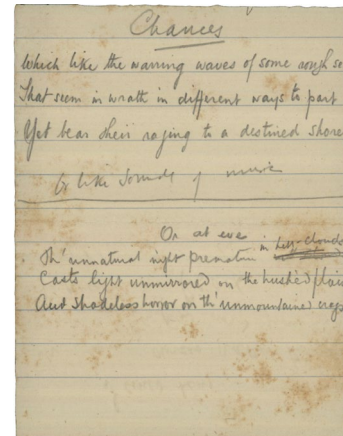
Chances

Which like the warring waves of some rough sea
That seem in wrath in different ways to part
Yet bear their raging to a destined shore

Or like sounds of music

Or at eve

Th' unnatural night premature <†-clouds> [↑ in *hell-clouds]
Casts light unmirrored on the hushed plains
And shadeless horror on th' unmountained crags.

[11¹⁰ MA-11^r]

Vincenzo.

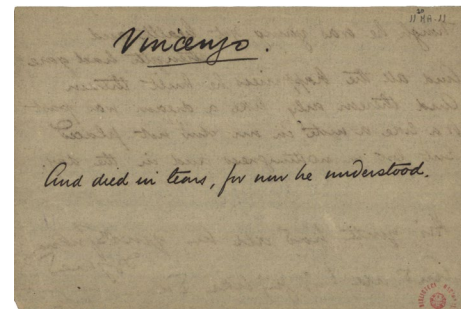
And died in tears, for now he understood

[BNP/E3, 11¹⁰ MA-11^r]

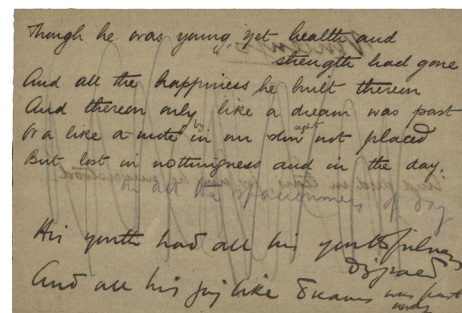
PAPER (165 × 111 mm) Fragment of laid, darker dun paper with three irregular margins, written in black ink on the recto. On the verso, in black ink except by a variant in purple pencil, but entirely crossed out with a gray pencil, one finds an early partial witness of typescript 49B¹-78^r, comprising a draft of lines 1–7 (published in PITTELLA, 2020: 627); see APPENDIX 1 for a transcription of this early witness (A) with a comparative critical apparatus in relation to the corresponding lines in 49B¹-78^r (X).

CORPUS Vincenzo [title]

PUBL. Unpublished.

APPENDIX 1 (BNP/E3, 11¹⁰ MA-11^v; entirely crossed out; witness A of lines 1–7 of doc. 49B¹-78^r):

- Though he was young, yet health and strength had gone
And all the happiness he built thereon
And thereon only like a dream was past,
Or like a mote by our slow sight not placed
5 But lost in all the spaciousness of day.
His youth had all his youthfulness disgraced
And all his joy like winds was passed away

APPENDIX GENETIC NOTES (compared to 49B¹-78^r)

- 2 A thereon X thereon,
3 A only like a dream was past, X only, like a dream
[↓winds] was <fled,> past,
4 A mote in [↑ by] our slow [↑ sight] X mote in (by) our slow sight
5 A in nothingness and in the day. [↓ in all the spaciousness of day.] X in all the spaciousness of day.
7 A joy like dreams was passed away X joy<s> like dreams [↓ winds] had passed away.

[11¹⁰ MA-57^r]

With a voice stricken by a nameless woe
 He said to her: "To-morrow I shall go
 Unto another land. Men thou shall not tell
 I once were ill." — "Oh if you sure be well
 5 I'm very glad, oh, very glad indeed."

□ oh my nobleness!
 How little good I have done to mankind
 And now □ I can still do less

□ it is too late
 10 Now in the hour of death my pain is great
 & yet 'tis nobler than all joy I had.
 It is not pleasure that I feel for sad
 My spirit is & sunk in deep despair.

And with a look & with a smile hast shown
 15 The spirit and the essence of all good
 He drew his dagger & □ with might
 Driven into his heart its □ bright
 He died in tears, for now he understood.

Myself in self □ keep
 20 □ to leap
 Outside the world into the heart of man
 And without pleasure, without heart nor soul
 Losing the being that my thought doth span
 *Becomes a thing to love & to console
 25 A sentiment, a feeling incarnate
 Beyond extension & perfection great
 Against the might of God a wild & living hate.

[BNP/E3, 11¹⁰ MA-57^r]

PAPER (170 × 227 mm) Fragment of laid dun paper with medial folds (horizontal and vertical) and irregular upper and right margins, written in black ink and gray pencil on both sides. The verso is completely crossed out; it constitutes an early witness of lines 45–64 & 70–72 of the typescript 49B¹-78^v, containing rhymed fragments of verse under the title "VINCENZO (Fragments)"; cf. PITTELLA, 2020: 628–629. See APPENDIX 1 for a transcription of this early witness (A) with a comparative critical apparatus in relation to the corresponding lines in 49B¹-78^v (X). Given the meter/rhyme scheme similar to the copied verso, the recto is likely a text also destined to "Vincenzo" that was not copy-typed for some reason.

CORPUS Vincenzo [mentioned in 57^v]

PUBL. Unpublished.

NOTES

- 1 ["To-morrow] editorial open-quotes (which close in l. #4).
 3 <& I shall> [↑ Men thou shall not] tell
 5 indeed.["] editorial end-quotes (as they open in line 4).
 10 <Unto> [↑ Now in]
 11 [←&] Yet] the added "&" probably to adjust the meter;
 editorial period at the end of the line.
 9-11 Added in gray pencil in a space initially left blank, between
 two penned fragmentary stanzas.
 12-13 Written in gray pencil along the right margin; the placement
 of these two lines here comes from the rhyme scheme ("sad"
 in l. 12 rhymes with "had" in l. 11), and from the fact that
 the penciled addition on the lower right corner goes around
 lines 12-13, which thus seem to have been written before.
 16 <*A>/H\ e
 18 <And> [↓ He] died in tears, for now he understood.] there is an earlier witness of this line, loose
 but attributed to Vincenzo in 11¹⁰ MA-11^r.
 19 <As if> [↑ Myself in self]
 24-25 An arrow connects the end of l. 24 to the beginning of l. 25.

APPENDIX 1 (BNP/E3, 11¹⁰ MA-57^v; entirely crossed out)

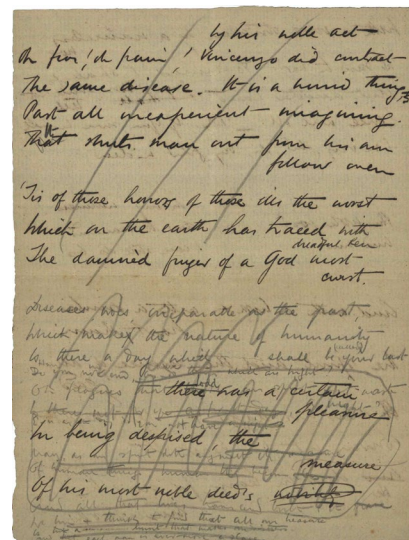
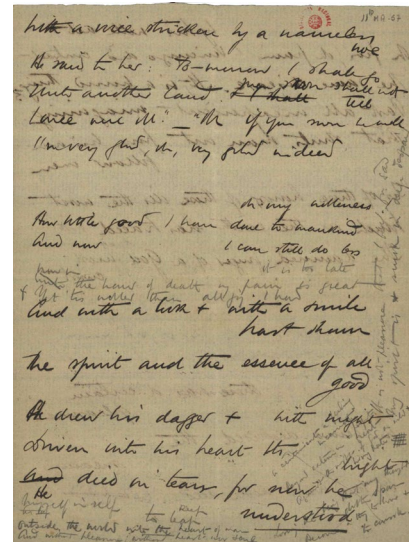
[in gray pencil, witness A of lines 45-64 of doc. 49B¹-78^v]

- 45 □ by his noble act
 Oh fear! oh pain! Vincenzo did contract
 The same disease. It is a horrid thing,
 Past all inexperient imagining.
 It shuts man out from his own fellow men.
 50 'Tis of those horrors, of those ills the worst
 Which on the earth has traced with dreadful ken
 The damnèd finger of a God most curst.

- Diseases, woes, irreparable as the past,
 Which make the nature of humanity
 55 Is there a day which shall be called your last?
 Have you no end, as have things that are bright?
 Oh plagues that load our spirit & it waste
 Ev'n as the day do you not have a night?
 Nay, as our spirit doth augment its measure
 60 Of human things, human things become less,
 And all that lives transcends birth & the grave.
 We live and think, to find that all our treasure
 Is a □ limit that makes our distress
 And that each man is evermore a slave.)

[in black ink, witness A of lines 70-72 of doc. 49B¹-78^v]

- 70 □ there was a certain pleasure
 In being despised, the □ measure
 Of his most noble deed's □



APPENDIX GENETIC NOTES (compared to 49B¹-78^v)

- 45 A by X By
 46 A fear<,>!/ \ oh pain<,>!/ \ Vincenzo X fear! oh pain! — Vincenzo
 47 A thing,<+> X thing,
 49 A <That> [↑ It] shuts man out from his own fellow men X It shuts man out from his own fellow-men
 54 A make<s> the nature of humanity X make the nature of humanity,
 55 A which □ shall be [↑ called] your] a line connects the two words across the space initially left blank X which shall be called your
 56 A Do [↑ Have] you not [↑ no] end, as do [↑ have] things which X Do [↑ Have] you not [↑ no] end, as do [↑ have] things that
 57 A & X and
 58 AX Is there not for ye as for day a night [↓ Ev'n as the day do you not have a night?]
 61 A & X and
 62 A that all X [all] ⇌ [that]
 63 A Is <that> a □ limit X Is a □ limit
 71 A the □ measure X the □ external measure
 72 A noble deed's <*credibly> X noble deed's unselfish worth

[11¹⁰ MA-58^r]

- Oh, beings as this child must tread the air
 With other *motive than things which *endear
 Fair & no more. □
 There is an inner beauty that appals
 5 A loveliness of human sentiment
 That 'tis scarce human. On my soul it falls
 Like the sweet rain which by the winds is sent
 Upon the buds that waken to the spring.
 Oh 'tis a lovely & a sacred thing.
 10 When *firstly he felt weak & he awoke
 Unto the pleasance of o'er-sodden'd tears
 And he, the strong, as thus his spirit spoke,
 Felt his frame shaken by □ fears

- Now my heart is torn
 15 Oh for my □ oh for my nobleness!
 Why was not I unto such a love born
 E'en now I can but by imagining
 Conceive a living in other's distress
 I did not suffer for men's suffering

[58^v]

- 20 And now, alas! □ but less!

□ to live

- In other's hearts and to their weary breasts
 A comfort and pleasure e'er to give!
 Oh □ to suffer for another's woe!
 25 To give heart, life, □ & repute
 Our very sentiment of dignity
 That others may regain their pleasure's glow.
 To yield ourselves with an unpleasure mute
 Unto the good of friend or enemy!
 30 Oh this is love and yet, oh, love is more.
 These are but words. Not thoughts have power t' express
 With a profound & a sufficient lore
 Love's soul-appalling loveliness,
 And how in love all things do become one.
 35 Did I but live that I might this ignore
 Do I now wake to see that I have done
 Mankind an evil I cannot deplore.

[BNP/E3, 11¹⁰ MA-58]

PAPER (170 × 227 mm) Fragment of the same laid dun paper as the previous doc., written in black ink and gray pencil on both sides. Given the medium and meter/rhyme scheme similar to 11¹⁰ MA-57^r, this document is likely a text also destined to "Vincenzo."

CORPUS [same medium and rhyme scheme of 11¹⁰ MA-57^r]

PUBL. Unpublished.

NOTES

- 2 With <a>o\ther *motive than things which are fair [↓ than things which *endear]
 4 that | appals [→ extent] to the right, Pessoa penciled the word "extent"—perhaps a note for a possible rhyme with "sentiment" on l. #5 (an idea apparently abandoned, since "extent" does not complete any meaning or meter, and "sentiment" ends up rhyming with "sent" on l. #7).
 9 [← Oh] <It> [←'t]is
 10 <And he felt fear, he> [↑ When *firstly he felt weak] &
 he (a)woke
 11 pleasance] perhaps misspelled "pleassance" (sic) in the ms.
 15 oh (for)
 17 E<e>[↑']en
 19 I <could> did
 22 <*h>/br\ea<*r>/s\ts
 23 <+> A
 30 <a>/y\et
 31 Th<i>/e\ s[→e] are but words. (Not)
 32 □ [←With] an arrow cancels the indentation of the line.
 33 sight[↑soul]-appalling
 35 And [↑ Did] I but live these [↑ that] /to/ [←I might this] ignore

Oh, things as this child must head
 hit other motive than things which are
 fair + no more, than things which are
 There is an unwar beauty that extent
 appals
 A loveliness of human sentiment
 that the scarce human. In my
 soul it falls
 Like the sweet rain which by the
 mind is sent
 Upon the buds that awaken to the
 spring
 Oh, when a love & a sacred thing
 And he felt fear
 Into the pleasure of O'Connell's team
 And he, the strong, as found his spirit spoke
 Tell his frame shudder to
 Oh for my
 Oh for my ardour!
 Why was not I unto such a love
 When now I can but by missing
 Conceive a living in their dust
 I cannot shut out thought for even I nothing

And now alas!
 In other's hearts and to their weary breasts
 A comfort and pleasure e'er to give!
 Oh □ to suffer for another's woe!
 To give heart, life, □ & repute
 Our very sentiment of dignity
 That others may regain their pleasure's glow.
 To yield ourselves with an unpleasure mute
 Unto the good of friend or enemy!
 Oh this is love and yet, oh, love is more.
 These are but words, (but) thoughts have power t' express
 With a profound & a sufficient lore
 Love's soul-appalling loveliness
 And how in love all things do become one
 Did I but live that I might this ignore
 Do I now wake to see that I have done
 Mankind an evil I cannot deplore.

IV. ERRATA OF PART 1

[49B¹-78^r] *Vincenzo (Fragments)* (PITTELLA, 2020: 627)

Line 3 reads:

And there only, like winds was past,

Should read:

And **thereon** only, like winds was past,

[11¹⁰-21^r] “Of many kinds & moods” (PITTELLA, 2020: 624)

The end of line 1 reads:

but scorn do confess

Should read:

but **none I** do confess

[11¹⁰-10^r] [Outline] (PITTELLA, 2020: 631)

Item V reads:

Learns daughter note pure

Should read:

Learns daughter **not** pure

V. TOPOGRAPHICAL INDEX

Documents Transcribed from Fernando Pessoa's Archive (BNP/E3)

11 ¹⁰ MA-2	11 ¹⁰ MA-19 ^r	11 ¹⁰ MA-43 ^r
11 ¹⁰ MA-3	11 ¹⁰ MA-20	11 ¹⁰ MA-44 ^r
11 ¹⁰ MA-4 ^r	11 ¹⁰ MA-22 ^r	11 ¹⁰ MA-45
11 ¹⁰ MA-5 ^r	11 ¹⁰ MA-23	11 ¹⁰ MA-46
11 ¹⁰ MA-6 ^r	11 ¹⁰ MA-25 ^r	11 ¹⁰ MA-47
11 ¹⁰ MA-7	11 ¹⁰ MA-26 ^r	11 ¹⁰ MA-48
11 ¹⁰ MA-8 ^r	11 ¹⁰ MA-28	11 ¹⁰ MA-49
11 ¹⁰ MA-9	11 ¹⁰ MA-29 ^r	11 ¹⁰ MA-53
11 ¹⁰ MA-11	11 ¹⁰ MA-30	11 ¹⁰ MA-54
11 ¹⁰ MA-12	11 ¹⁰ MA-34 ^r	11 ¹⁰ MA-55
11 ¹⁰ MA-13	11 ¹⁰ MA-35 ^r	11 ¹⁰ MA-56 ^r
11 ¹⁰ MA-14	11 ¹⁰ MA-36	11 ¹⁰ MA-57
11 ¹⁰ MA-15	11 ¹⁰ MA-37	11 ¹⁰ MA-58
11 ¹⁰ MA-16	11 ¹⁰ MA-39	144H-3
11 ¹⁰ MA-17	11 ¹⁰ MA-40 & 40a	144H-4
11 ¹⁰ MA-18 ^r	11 ¹⁰ MA-42	144H-5 ^r

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* This bibliography is formatted following APA7 guidelines, though without abbreviating names.

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